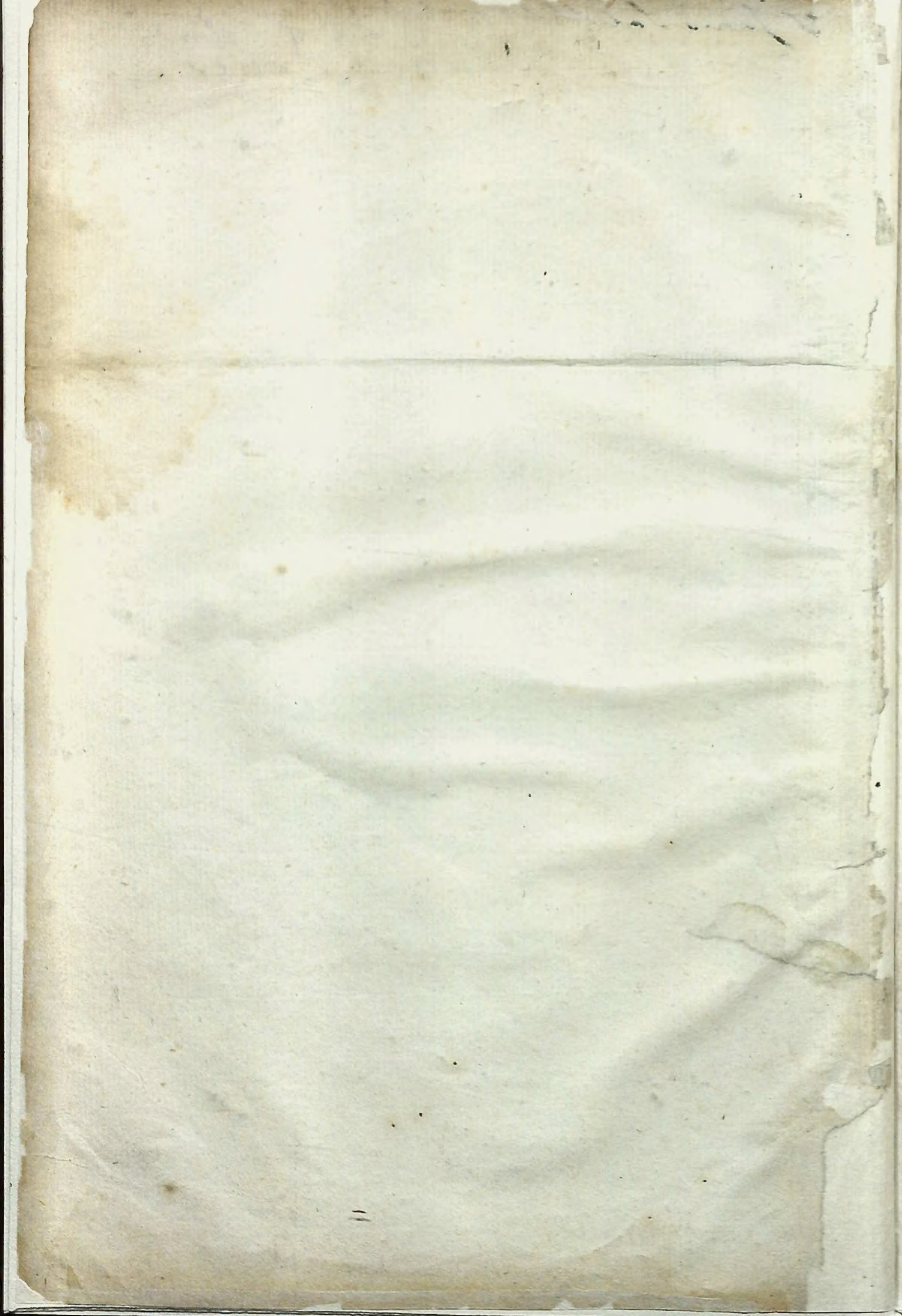


T. Jones, Sale Feb 7 1824 N^o 143 with the fine Plats.
Musre 2 of
Thomas Jones





Ms. A. 1. 1. 1.

M, Cutts

II, F. 10. (11) 2274
The Division - Violist:
O R
AN INTRODUCTION

To the *PLAYING* upon a *GROUND*:

Divided into Two P A R T S.

The First, Directing the *HAND*, with Other Preparative Instructions.

The Second, Laying open the *Manner* and *Method* of Playing *Ex-tempore*, or Composing *Division* to a *GROUND*.

To which, are Added some *Divisions* made upon *Grounds* for the Practice of Learners.

By CHR. SIMPSON.

L O N D O N ,

Printed by *William Godbid*, and sold by *John Playford*,
at his Shop in the *Inner-Temple*. 1659.

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S I R,

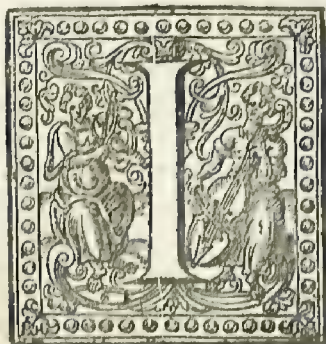


Work had both its Conception, and Production, under Your Roofe; and (though first suggested by Another) chiefly contriv'd, and carried on, for the Instruction of Your then little Son; now Eminent for his Excellency in this Science, as well as for His other Virtues, and the being Son to such a Father. All who know You, do also acknowledge You the Meccenas of Musick, in this our Nation. That innocent, and now distressed Muse, driven from her Sacred Habitations, and forced to seek a livelihood in Streets and Taverns, where she is expos'd, and prostituted to all prophaneness, hath, in this her deplorable condition, found a chaste, and cheerfull Sanctuary within Your Walls; where she is cherish'd, encourag'd, and adorned, even by the Hands of Your Noble Self, Your Vertuous Lady, and most hopefull Children; beside Others, whom You keep and maintain upon That Account. The least of which Considerations might suffice to Entitle You, and Oblige Me, to this present Dedication; yet give me leave to add one Motive more; my own Gratitude; which remains something better satisfied, in giving the World, as well as Your Self, some Testimony that I am,

Christopher Simpson.



THE PREFACE.



It is not unknown, that He who exposes a *Book* to Publick View, doth also expose it to Publick Censure: Nor can I expect a Priviledge denied to better *Authors*. Some will dislike the *Matter*; Others the *Method*. Some again, will except against *This*; Others against *That* particular *Part* or *Passage*; every one censuring according to his *Judgement* or *Fancy*.

As for the *Matter* or *Subject*; though in it Self, it might deserve acceptance from all that pretend to *Division*, upon what *Instrument* soever; yet I offer it only to Those that affect the *Viol*. The *Method* is such as I thought might render the *Matter* most easie; as well to the *Hand* as to the *Understanding*. If in *This*, or *That*, particular *Part*, or *Passage*, I differ from the *Judgement* of any *Master* in *Musick*, I am ready to submit to better *Reasons*, when I shall hear them, pretending to no more then the delivering my Own Opinion.

True it is; the first *Essay* of this *Treatise* was not intended for the *Presse*, but for a private Friend, who desired some *Instructions* for Playing *Division* to a *Ground*. After I had considered what might be said upon That Subject; and committed the *Heads* to *Paper*; I found as powerfull Motives, to take also into consideration what was necessary to be known in order to those *Instructions*: (even from the first handling of the *Viol*) and, thereupon, drew all up into a *Compendium*, to the end, that what was chiefly intended for One, might also be usefull to Others.

How far I have acquitted my Self herein, must be referred to the *Book* it self; which, (encouraged by the approbation of Competent Judges) hath now put on the confidence to appear in Publick.

And now I must tell my *Reader* (if he know it not already) that *This* *Playing Division to a Ground*, of which we treat, is the Highest Degree of Excellency that can be aimed at upon the *Viol*; and includes what else is to be done upon That *Instrument*.

All I have to say more, is; that if *This* which I now expose, prove usefull; (be it in the least degree) as either by improving the Knowledge of this kind of *Musick*, in laying the Way more open then it was; Or by serving, and assisting such as be Lovers, or Learners of it; Or if my failings herein may prove an Incitement to some more able *Genius* to make a better Discourse upon this Subject, I have then attained my desires.

Chr. Simpson.

To M^r. Christopher Simpson, upon his Excellent Treatise of
Playing *Division* upon a Ground.

I Stand not here, your Merits to proclaim,
Which will be done, by, both your Book, and Fame :
But, as concern'd for our great Art, I may,
To you, my Thanks, though not my Praises pay.
To Praise, is to bestow ; but what can we
Give him who has oblig'd all Harmonie ?
For you have drawn her from her gloomy Pit
Wherein so many Ages she did sit ;
Obscured, either by Design, or Chance ;
By too much Wit, or too much Ignorance.
You have her inward Beauties now reveal'd,
Thinking them Injur'd, while they were Conceal'd.
For, things, that are thus rationally good,
Are more Admir'd, the more th' are Understood.
Her roughest Descants, you have made so clear,
'Tis as much Pleasure now, to Learn, as Hear ;
For you enlighten all by your own Beam ;
And in a Stile, as Charming, as your Theme.
What then to you (brave Friend) do's Musick owe,
Who, in untrodén Paths, hath ventur'd so,
To bring to Light, that her Illustrious Birth,
Derives from all that's great, in Heaven, and Earth ;
And by such certain Scales, her Rules to try,
As shews both how she conquer's Souls, and why :
From whence, men may Judiciously invent,
And bring even Discord into Ornament.
Your great Desert hath all requital barr'd ;
We may acknowledge it, but not reward.
Musick her self, with all her Concords fraught,
Adorn'd with every Grace which you have taught ;
And help'd by all whom Numbers do enflame
To Sing a Panegyrick to your Name :
Would only tell the World, That Consort met,
Not to Repay, but to Confess her Debt.
For all th' eternity she can confer,
Is short of that, which you have given her :
Be this your Glory, to make Musick Live ;
'Tis much to merit Fame, but more to Give.

To his Excellent Friend Mr. Christopher Simpson, upon his
most accurate Treatise of Division to a Ground.

Great Soul of Musick, who shall Sing thy Praise
Give thee loud *Plaudits*; circle thee with *Bayes*;
Crown thy soft *Numbers*; who, at least, incline
To treat or descant on this *Treat* of Thine?

For he that speaks thee home, 'tis fit he be
Familiar with thy *Soul*, thy *Work*, and *Thee*.

Some happy few that know, some that know not
Thy *Worth*, promiscuously throw in their *Vote*;
And why not I, who by *Inspection* see,
My *Optick's* clear by a *Reflex* from *Thee*.
Mix me i'th *Chorus* then, since to thy *Praise*.
I bring no *Flattery*; *Truth's* my only *Baize*.

Thou art no *God*, and yet thou seem'st to be
A near Resemblance of some *Deitie*.
Witness that Excellent *Scheme*, thy *Musick Sphere*,
And those thy well composed *Months* o'th *Yeere*;
Which *Months* thy pregnant *Muse* hath richly drest,
And to each *Month* hath made a *Musick-Feast*,
Wherein the *Graces* do so subtilly Play
As they conclude twelve *Months* within one *Day*.

And having rais'd this handsome *Frame* of thine
Thou also givest, *Method* and *Design*
To work by: *Rules* so perfect, that 'twil be
Stil'd *Simpson's Grammar* unto *Harmony*;
By which the Ingenious *Scholar* is both taught
To Play, and imitate what thou hast wrought.

Pack hence ye *Pedants* then, such as do bragg
Of *Knowledge*, *Hand*, or *Notes*: yet not one Ragg
Of *Musick* have, more then what got by *Theft*,
Nor know true *Posture* of *Right Hand* or *Left*:
False finger'd Crew, who seem to understand,
Pretend to make, when you but marre a *Hand*.
You may desist; you'll find your *Trade* decay:
Simpson's great *Work* will teach the *World* to Play.

John Jenkins.

TO M^r. CHRISTOPHER SIMPSON, on his Excellent
INTRODUCTION, &c.

NOr can I silent be, Dear Friend ! but must
Offer my Sacrifice of Praise ; as Just,
And due, to your Great Merit ; though it be
Clad too too meanly in bad Poetrie.

How have the Learned Theoricks of their Ages
Burd'ned the World with Volumes ; When Three Pages
Form'd by your Nobler Muse, have given Us more
Then They, or Knew, or Saw, or Heard before !
How humbly have you stoop'd to th' Fingers, Hands,
And Genius of the Weake ! what sweet Commands !
How facile your Examples ! Full and Plain,
Your Rules for Composition ! and your Vein
Of Breaking Descant on The Instrument
Our Nation Glories in ; how excellent !
Yet here you cease not ; but Conduct him, till
By an Admir'd Demonstration you fill
His Heart with Holy Thoughts, his Will with Fire
Kindled on th' Altar of th' Angelick Quire ;
By which he doth, in Musicks Conords, see
What he Adores ; An Unity in Three.
Since Then you Thus have taught, and made our Isle
Jusle for Honour, with the Worlds Vast Pile ;
No more let the Large Continent commend
Only its Own ; no more let it pretend
To Sole Invention ; nor no more our Own,
Who stride both Sea and Alpes to slight their Home,
Adhere to their past Follies : for they'l find,
Heaven, Earth, and Art, have here their force Combin'd,
To raise a lasting Monument, to your
Great Name ; whilst Time, and Harmony endure.

MATTHEVV LOCKE.

To my Worthy Friend, M^r. Christopher Simpson, upon his
Excellent *Treatise of Division*.

You common Dablers, Mercenary Crew,
That sell your raw, and undigested Strains :
Which (like your wretched selves) poor and untrue,
Fall flat, and perish with your bootless gains ;
Cease here your Malice and foul Obloqui,
Since this great Work detraction doth defie.

And all you sullen Stoicks, full of years
As are your grosser Rules, sordid and harsh ;
Custome has made you obstinate, as appears
By your selfwill'd, or e-grown, and formal Trash ;
Thus dull'd by use, you see with affectation,
Or falser Heresies of Speculation.

As you renounce the Sense, so 'tis your Fate
Not to discern, until familiar grown :
And as your stupid Eares, if pleas'd ; 'tis late ;
The Vulger so learn Tunes about the Town ;
Unsympathizing Natures, what is Art,
When such sad Drones her Mysteries impart ?

I would not be mistaken in my Sense ;
You Nobler Soules, Masters and Patrons too,
With many such like Worthies, that dispense,
And, in your Spheres, bravely perform, and do ;
All you I honour, as whose Intellec^ts,
Stor'd with large Gifts, do merit all Respects.

No ; 'tis those base Professors, insolent,
As scandalous Pretenders ; These alike,
(As in their Manners ruine all Content)
Against all Art their Ignorance doth strike ;
But these lost things I neither hate, nor scorn,
Since 'tis themselves do make themselves forlorn.

If then thy Cedar Branches, thus out-grow
The greatest Plants, what are the smaller Shrubs ;
The Sun, as they ne'r saw, so cannot know
By what strange Rules, thou'st past the stranger Rubs ;
For hitherto, in this Mysterious Ground,
None like thy Noble Selfe this Way has found.

Brave Friend, with what a modest charge, and milde

Hast thou now routed all Antagonists ;
Thy Innocence, and Art, so reconcil'd,
Thy brighter beams break through their darker mists ;
And generous like thy purer Harmony,
Thy Vertue triumphs in thy Victory.

The latitude (extent stupendious)
Of this great Art, by all uncomprehended,
Cannot yet limit thy vast Genius,
But thy unbounded Soule, as being led,
(Or else inspir'd) by some meere God-like sense,
Thou more then humane natures do'st commence,

As if thy wrastring in thy labours past,
Were blessings not enough, thou striv'st still more ;
And yet thou shew'st this cannot be the Last,
Thy Ayry Spirit so aloft does sore ;
Thy pregnant, and unimitable heart,
Seems greater in thy contemplative part.

And sure some Angels wait'd on thy Muse,
So rare's that Peece, so Moral, so Divine ;
No Mortal such like Similies infuse,
Nor could another reason do't but thine ;
Inspired thus, what Fancy dares pretend,
Or Carp, or Censure, what they ne'r can mend.

But this rude Age is now so savage grown,
That only studying Principles of Earth ;
They not discern, nor know what thou hast shown,
And that this Plenty was so great a Dearth ;
But (when in vain) these shall for mercy cry,
Their Zeale wants Heav'nly-Musicks sympathy.

For as these live, so are they living dead ;
Whilst thus thy happy thoughts do upwards clime,
Thy firmer Soule these lost things cannot dread,
Corruption's only subject unto ~~them~~ Time.
Thy Towing Trophies great with Praises spread,
(By all good men) shall Crown thy vertuous head.

And as thou liv'st so shall thy living Fame,
Raise Monuments, t' eternize thy great Name.

JOHN CARVWARDEN.

Ad Authorem in Introductionem suam ad *Chelyn* ex plano cantu Diminutione Modulandam.

Musica qualis erat tulerit cum Græcia laurum, &
Pars reliqua ingenuis artibus orba fuit ?
Luserat in plano cantu pueriliter ætas
Pristina, & ignavam prædicat usque Lyræ.
Orpheus agrestes animos lenibat & iras :
Saxea Thebano mœnia struxit agro
Amphion : Sic Diva potens sua munera gestit,
Eximia & Graios dona referre juvat
Verùm hæc monstra ævi lactentis adultior ætas
Ridet, & antiquam prodiga fama Lyræ
Dum laudare studet, quanta heu mendacia finxit !
Commentumque placet quævis Vetus omne placet.
Nos nova miramur meritò, Simpsonus inertes
Græcorum numeros ocyùs ire dedit,
Et Testudineos fugit indignataque gressus
Docta Chelys, celeri nunc pedes carpit iter.
Non sic Pythagoræ Sphærarum motibus aures
Demulserè modis somnia Vana suis :
Non sic Sirenium Voces adulantur Vlyssi
(Quem tua Victrici ceperat arte manus)
Quàm tuus ense truci pollentior imperat arcus,
Concordesque animas grata tyrannis habet.
Æmula quæ Citharædi olim Philomela sepulchrum
Nacta est in Cithara quam superare velit,
Si tecum invictam decertans senserat artem
Quàm placidè fatum sustinisset avis !
Invidus angusto tua nec mysteria condis
Pectore, sed cunctos instruere arte paras.
Quàm dignum æterno te præstas nomine, terris
Musica qui tecum regna perire Vetas.
Musica qualis erat ? submisit Græcia laurum :
Simploni ingenio tradita qualis erit ?
Quàm latè regnabit enim tua gloria, cujus
Arte Chely æternus conciliatur honos.

CONTENTS of the First Part.

W hat kind of Viol is fittest for Division, and how to be accommodated.	Page 1	The Motion of the Right Arme and Wrift.	p. 6
What kind of Bow.	Ib.	How to gaine the Motion of the Wrift.	p. 7
How to hold the Viol.	p. 2	The Motion of the Bow in Double Stops.	Ib.
How to hold the Bow.	Ib.	Of Tripla's.	p. 8
The Posture of the Left Hand.	Ib.	Of Gracing Notes.	p. 9
How the Viol is Tuned, and applied to the Scale of Musick.	p. 3	Of the Concords in Musick; with an easie Way of Joyning Parts together.	p. 10
An Observation for Playing Notes upon another String.	p. 4	The use of Discords.	p. 15
A Rule for the Motion of the Bow.	p. 5	Reflections upon the Concords of Musick.	p. 16
An Observation for Fingering.	Ib.		

CONTENTS of the Second Part.

of Division to a Ground, and the manner of performing it.	p. 21	Ground.	p. 34
Three Sorts of Division, viz. Breaking the Ground, Descanting upon it, and a Mixture of these One with the Other.	Ib.	An Example of a Cadence upon a Breve.	p. 35
of Breaking the Ground.	Ib.	Concerning Rising, or Falling, in Thirds, or Sixths; and in what Cases, This, or That is better.	p. 36
Five Wayes of Breaking a Note.	p. 22	Of a Close without a Cadence, and an Example thereupon.	p. 37
How Division is made Harmonious to the Holding-Note of the Ground.	p. 24	Examples of Dividing upon Crochets, Rising, and Falling, by Degrees.	p. 39, 40
How Division is brought off to meet the Next Note of the Ground.	Ib.	An Example of Dividing upon Crochets, moving by Leaps or Intervals.	p. 41
How Division is to move below the Ground-Note.	p. 25	Quavers; to be Considered, whether they be not the Minute Parts of some Longer Note.	p. 42
An Example of Breaking the Ground.	p. 26	An Example of Dividing upon Quavers, Rising, and Falling by Degrees.	p. 43
An Observation for Playing Flatt or Sharp in the Seventh above, or Second below the Standing Note.	p. 27	Of Notes being made Flatt, or Sharp, in relation to the Fourth above, or below.	p. 44
How to Break a Cadent-Note at a finall Close, and How, Elsewhere.	Ib.	An Example of Quavers Moving by Leaps.	Ib.
of Descant-Division, and how it differs from Breaking the Ground.	p. 28	How to Play Ex-tempore to a Ground.	p. 45
Concerning a Sixth.	Ib.	Concerning the Ordering and Disposing of Division.	p. 47
of Mixt-Division.	p. 29	Of Composing Division, for One Viol, to a Ground.	Ib.
Cadences of two Sorts	Ib.	Of Two Viols Playing together to a Ground.	p. 48
Examples upon the first Sort of Cadence.	p. 30, 31	Some Observations in Composing Division-Musick of Two and Three Parts.	p. 49
Examples upon the second Sort of Cadence.	p. 32, 33		
Consecution of Fifths or Eighths; How allowed, or not allowed in Division to a			

THE DIVISION VIOLIST:

OR

An Introduction to the Playing upon a Ground.

BEfore I treat of *Playing Division to a Ground*, I suppose it convenient to speak of some things which must be *known* and *prepared* in order to that *Design*. As first, a *Viol* fitted for that purpose: Next, *Hands* enabled to Play upon it; and then, some *Knowledge* in the *Concords* of Musick. With these therefore I will begin, in assistance to such as are not already sufficiently inform'd therein: And first, concerning the *Viol*.

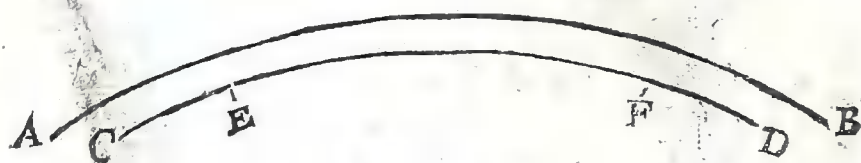


What kind of Viol is fittest for Division, and how to be accommodated.

I would have a *Division-Viol* to be of something a shorter size than a *Consort-Basse*, that so the *Hand* may better command it; more or less short, according to the

the reach of his Fingers who is to use it: but the ordinary size, such as may carry a String of thirty Inches from the Bridge (duely placed) to the Nutt. The Sound, quick, and sprightly, like a *Violin*; and *Viols* of that shape (the Bellies being digged out of the Planck) do commonly render such a Sound. It must be accommodated with six Strings; and seven Frets, like those of a *Lute*, but something thicker. The Strings, a little bigger than those of a *Lyra-Viol*, which must be laid at the like nearness to the Finger-board, for ease and convenience of Stopping. The Bridge, as round as that of a *Consort-Basse*, that so each several String may be hit with a bolder touch of the Bow. The Plate or Finger-board, exactly smooth, and even. Its Length, full two parts of three from the Nutt to the Bridge. It must also be of a proportionate roundness to the Bridge, so that each String may lie at an equal nearness to it.

As for Example.



If the roundness of the Bridge be as the Arch *A. B.* then I would have the low end of the Finger-board, to be as *C. D.* and the top of it as *E. F.*

The Bow.

A *Viol-Bow* for *Division*, should be stiff, but not heavy. Its Length, (betwixt the two places where the Haires are fastned at each end) about 27 Inches. The Nutt, short. The Height of it, about a Fingers bredth, or little more.

The *Viol* and *Bow* thus prepared, I must now teach you how to use them; and, in order thereto, first,

How to Hold the Viol.

Being seated, place your *Viol* decently betwixt your Knees, so that the lower end of it may rest upon the Calves of your Legs. Set the Soles of your Feet, flat on the Floor; your Toes turned a little outward. Let the Top of the *Viol* be erected towards your left Sholder; so, as it may rest in that posture, though you touch it not with your Hand.

How to Hold the Bow.

Hold the *Bow* betwixt the ends of your Thumb and two foremost Fingers, near to the Nutt; the Thumb and first Finger fastning upon the Stalk, and the second Fingers end turned in shorter, against the Haires thereof; by which you may poize and keep up the point of the *Bow*. If the second Finger have not strength enough, you may joyn the third Finger in assistance to it; but in Playing *Swift Division*, two Fingers and the Thumb is best in my opinion.

Holding the *Bow* in this posture, you may stretch out your Arm, and draw it first over one String, and then another; crossing them in right-angle at the distance of two or three Inches from the Bridge. Make each several String yield a full and cleer sound; and order your Knees so, that they be no impediment to the Motion of your *Bow*.

The posture of the left Hand.

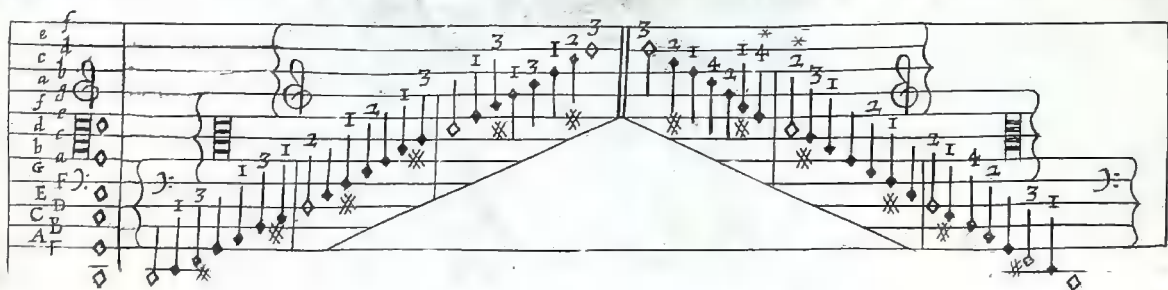
When you are to set your Fingers upon the Strings, you must not grasp the Neck of your *Viol* like a *Violin*; but rather, (as those that Play on the *Lute*,) keep your Thumb on the back of the Neck, opposite to your Fore-finger, so, as your Hand may have liberty to remove up and down, as occasion shall require.



How the Viol is Tuned and Applied to the Scale of Musick.

It is supposed you understand *Song*, and consequently the *Scale of Musick*; which known, the Tuning of your *Viol* appears in such order as you see the Six

Semibreves, which stand one over another in the first part of the following *Scale*: Where note, that all the degrees of rising above the highest of those *Semibreves*, are exprest on the *Treble*, or highest String, by Stopping it still lower and lower upon the Neck of the *Viol*.



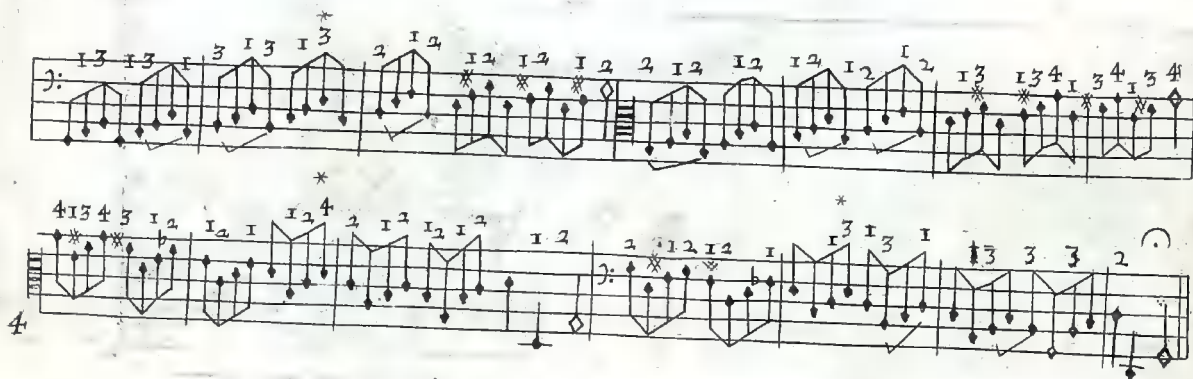
When you have Tuned your *Viol* according to the Six *Semibreves*, your next business is to Play those other Notes, which you see ascend and descend by degrees; over which I have set Figures to direct you with what Fingers to stop them; 1, 2, 3, 4, is set for first, second, third, and fourth Finger. Those which have no Figures are Play'd on the open Strings.

Observation for playing Notes upon another String.

You must know that sometimes Notes are not Play'd on Those Strings to which they seem properly to belong; but for ease or better order of Fingering, are Play'd upon some Other String; an instance whereof you have in those two Notes marked with little Stars over their Figures; which Notes are Play'd upon the second String, though a little before, Notes standing in the same places were Play'd upon the Treble: and therefore, when any difficulty shall occurre in Fingering, you must try which way the same Notes may be exprest with most ease and convenience to the Hand.


The Example before-going, was set in the whole *Scale*, that you might better perceive where every *Rule* and *Space* take their places upon the *Viol*: but those that follow, must be set down in the common way of 5 *Lines*; and when Notes exceed that compass, they are still reduced into 5 *Lines*, by setting another Cliffe.

This which follows I would have you practise; first, in a slow measure, increasing the quickness by degrees, as your Hand advanceth in readiness; but be sure to make all your Notes sound cleer, and full; stopping the Strings firm and hard with the very ends of your Fingers: Also, give as much Bow to every *Quaver* as the length of it will permit. But before you set upon it, read the two Rules which follow.



Here you must observe two general Rules; one is for Stopping the *Strings*; the other, for the Motion of the *Bow*.

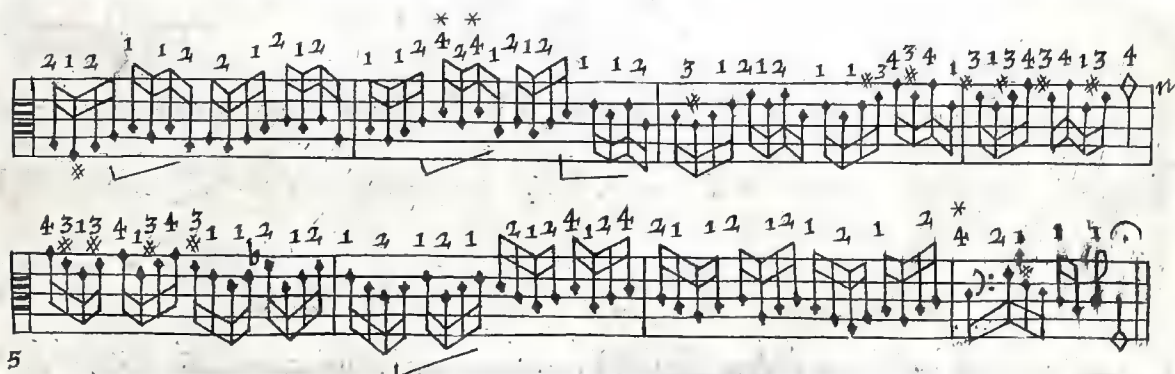
A Rule for Stopping.

Which is; that when you set any Finger down, you are to let it rest there, (Playing the following Notes with other Fingers) until some occasion require the removing it. This is done, both for better order of fingering; and that the Fingers may pass more smoothly from Note to Note, without lifting them too far from the Strings; as also, to continue the sound of a Note when the Bow hath left it. Instances of these Holdings you have where you see such a Stroke as this  marked for a Hold, and drawn from one, to some other distant Note. As for Example; The first four Quavers of the second Bar, have such a Mark under them; which signifies, that the third Finger, which stops the first of them, must be kept on, untill you have also play'd the fourth Quaver; because, in playing the two middle Quavers, there is no necessity of taking it off. The like is to be observed in the rest.

A Rule for the Motion of the Bow.

Concerning the Bow, observe; that when you see an *Even* number of *Quavers*, *Semiquavers*, &c. as 2, 4, 6, 8. You must begin with your Bow Forward: Yea, though the Bow were employed Forward in the next Note before them. But, if the Number be *Odd*; as 3, 5, 7. (which alwayes happens by reason of some *Prick-Note* or odd *Rest*) the first of that odd Number must be play'd Backward. And this is most properly the Motion of the Bow; although not absolutely without exception.

When you can Play the last Example, you may practise This following.



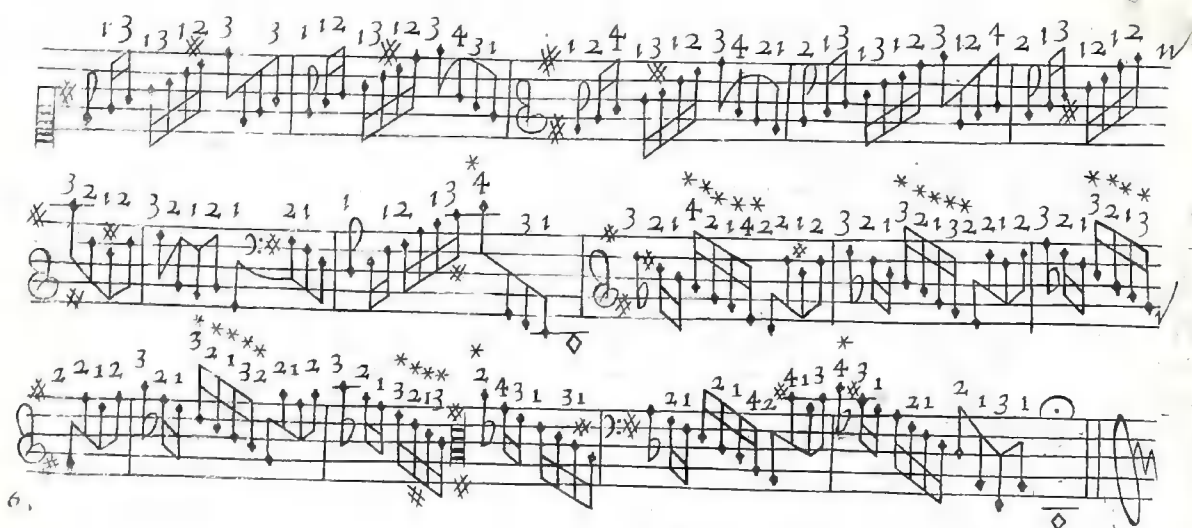
It is now requisite your *Hand* be accustomed to Play *Notes* which ascend above the *Fretts*; (above I call it, in relation to Sound; being *lower*, as to the *Neck* of the *Viol*) to which purpose, I propose unto you the following Example; with which, I must also give you

An Observation for Fingering.

Here you may observe, that in any Point of *Division* which reaches to the lower *Fretts*, or beyond them, the Highest Note thereof is alwayes Stopt, either with the Third, or with the Fourth Finger. If with the Third; the First and Second Fingers take their orderly places in Stopping the two Notes gradually ascending to it, or descending from it. If the Highest Note imploy the Fourth Finger; then the next Note under it, is Stopt, either with the Third, or with the Second Finger; according as the said *Under-Note* is either *Flat* or *Sharp*: If *Sharp*; with the Third: If *Flat*; with the Second Finger. But whether the highest Note imploy the Third, or Fourth Finger, you may be assured that the 3^d. below it must be Stopt with the First Finger; which alwayes serves as a Guide unto those two Notes which are above it. And whereas you will see sometimes two Successive Notes, Stopt one after the other, with the same Finger; it is alwayes done,

either to prepare the Fingers to this Posture, or to remove the said Posture to some other Place. This Order of Fingering, holds good throughout the whole *Finger-board*, (in Stopping three Successive Notes upon any one String;) with this only difference; that, where the *Stoppes* are Wide, (as amongst the *Fretts*,) the Fourth or Little Finger, is of more use, then Lower down, where the *Stoppes* are more Contract.

As for the Posture of the Fingers, in moving from one String to another; (which for diversity of Circumstances cannot so well be reduced to *Rule*;) I must referre you to your Own Observation; in making use of those Fingers which offer themselves the readiest and aptest for stopping any succeeding Note.



If you find any difficulty in this Example, Play it the slower, untill your *Hand* shall have overcome it.

I must now apply your *Hand* to the Playing of quicker Notes, yet not till I have said something concerning

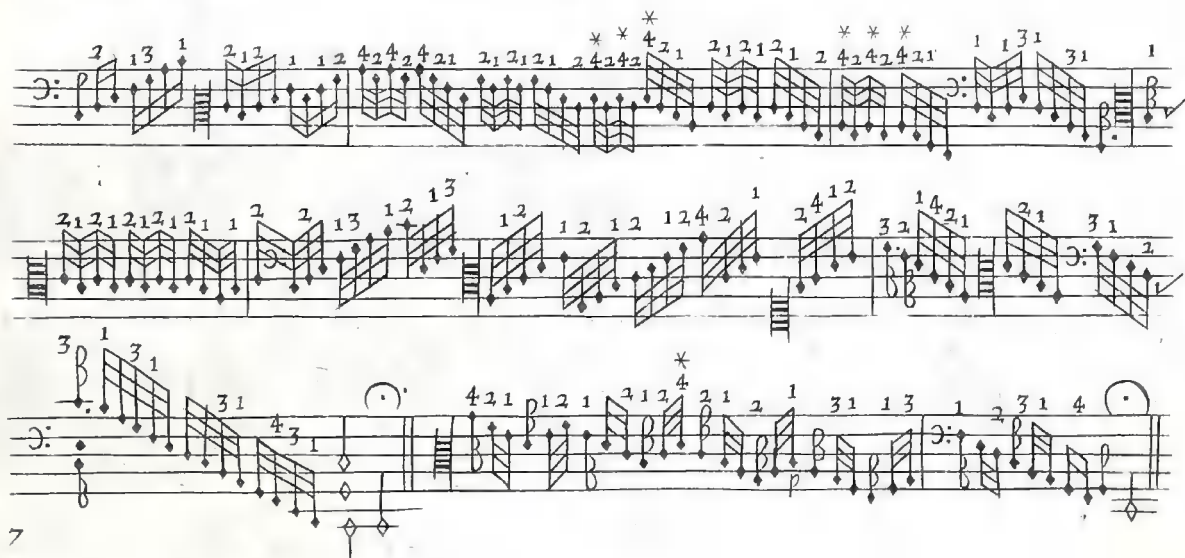
The Motion of the Right Arme and Wrist.

I have already told you, that you must stretch out your *Arme*, so, that your *Bow* may cross the Strings near to the *Bridg*: In which Posture, it is more then probable you will move your *Shoulder-Point*: for, in Playing long Notes, necessity will enforce you so to do: But if you stir that *Point* in *Quick-Notes*, it will cause your whole *Body* to shake; which, by all means must be avoided; as also, any other indecent Gesture. *Quick Notes* therefore must be exprest, by moving some *Point* nearer the *Hand*: which is generally agreed upon to be the *Wrist*. The Question then arising, is about the Menage of the *Elbow-Point*; concerning which, there are two different Opinions. Some will have it to be kept streight and stiff: In-somuch, that I have heard a very Eminent and Judicious *Violist* positively affirm, That if a Scholar can but attain to the Playing of Quavers with his Wrist, keeping his *Arme* streight and stiff in the Elbow; he hath got the Mastery of the *Bow-Hand*. Others contend, that the Motion of the *Wrist* must be strengthened, and assisted by a Compliance or Yielding of the *Elbow-Point* unto it: and they, to back their Argument, produce, for Instance, a * Person, Famous for the Excellency of the *Bow-Hand*, using a Free and Loose *Arme*. To deliver my own Opinion, I do much approve the streightness of the *Arme*; especially in Beginners; because, it is a means to keep the *Body* upright, which is a commendable Posture. I can also admit the stiffness of the *Elbow*, in Smooth Division; for which it is most properly apt: But Cross, and Skipping Division, cannot (I think) be Well exprest, without some Consent or Yielding of the *Elbow-Point* unto the Motion of the *Wrist*.

How to gain the Motion of the Wrist.

The best way I can advise you, is (upon moving the *Bow* Forward, and Backward) to carry the *Hand*, To, and Fro, a little beyond the Motion of the *Arm*; in such manner, that the *Arme* Returning, shall (as it were) Draw the *Hand* after it. When you can do this in Longer *Notes*, you may Practice it in shorter, by degrees; a little Exercise will effect it.

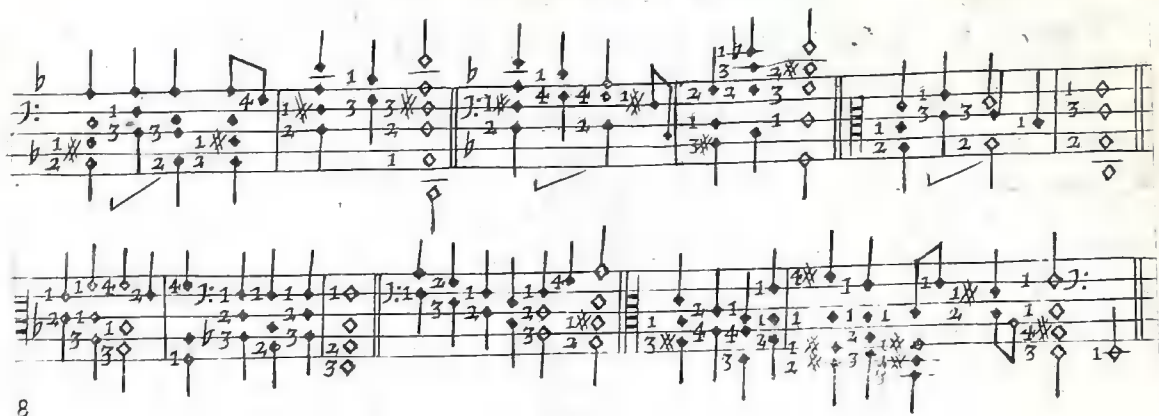
I will set your next Example in *C-fa-ut*, with the Lowest String put down a *Note*, to make it a *Sub-Octave* thereunto; as we commonly do, when we Play in that *Key*. And as I have formerly admonished you to Practice your Examples, first Slow, and then Faster, by degrees; that admonition is most requisite in Playing Swift Division; where you must also have a Care, that the Motion of your *Bow*, and Fingers, do equally answer one another; Bearing your *Bow* moderately upon the Strings, at a convenient distance from the Point thereof; by which means, you shall make your swiftest *Notes* more distinguishable: A thing, in which many fail; either through want of a due compliance of the *Bow* to the *Strings*; or by not exactly crossing them at a right distance from the *Bridge*; or else, by Playing too near the Point of the *Bow*; which Errors I note, that you may avoid them.



I have added a little Peece at the end of this Example, as an Exception against the Rule of Beginning every Even Number, Forward: (mentioned *Page 5.*) *Exception.* But you must Play them (as necessity will enforce you) some Forward, and some Backward. Also quick *Notes*, Skipping from the *Treble* to the *Bass*, and so pursued; are best exprest with *Contrary Bowes*.

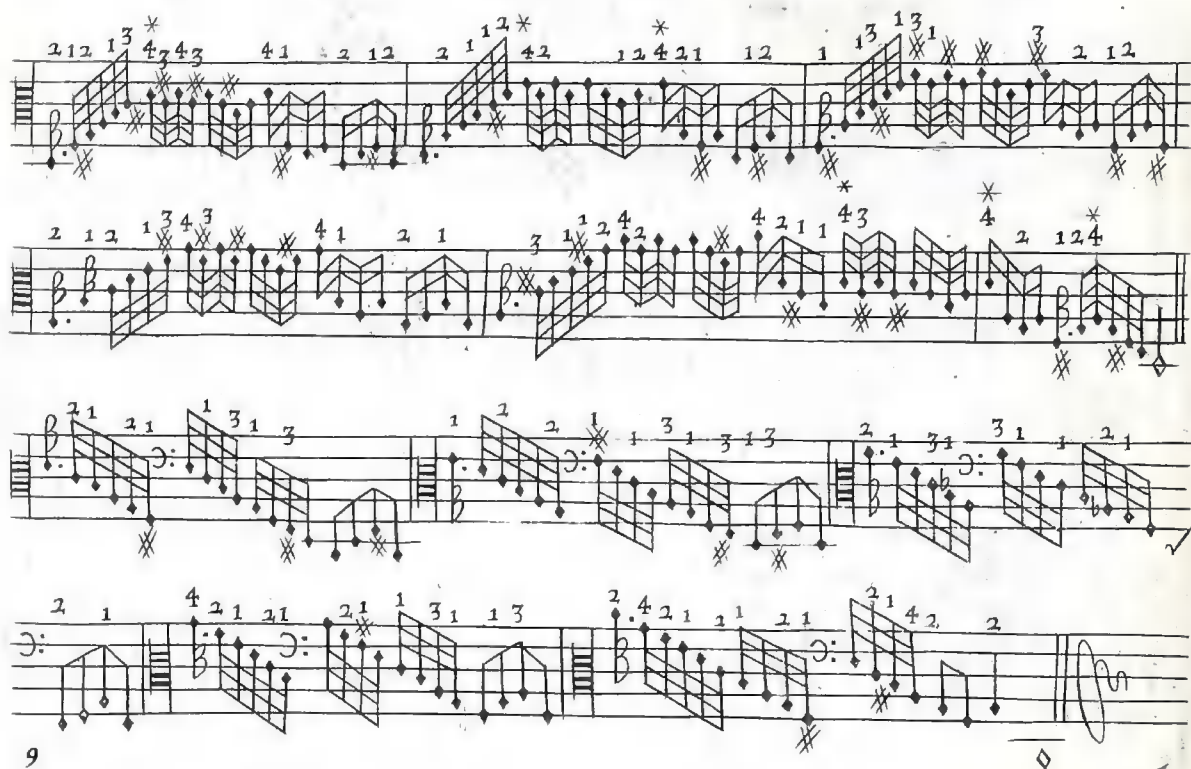
The Motion of the Bow in Double Stopps.

Here take Notice, that when 2, 3. or more *Notes* stand One over Another (as you have in two places of the last Example;) they must be played as One; by sliding the *Bow* over those *Strings* which exprest the sound of the said *Notes*. Now, There they fell out so, as to be Played by putting the *Bow* forward; which is the usuall way, when there comes but one of them by it self. But if there happen *divers* of them successively (as in the Passages next following,) then, each other of them must, of necessity, be Played by drawing the *Bow* back: But whether Back, or Forward, be sure alwayes to hitt the Lowest String First; and let the *Bow* slide from it to the highest, touching the middle *Notes* in it's Passage betwixt them.



The Figures, for more convenience, are here set before the Notes; where mark, that where you have this Figure [1] set before 2, 3. or more Notes in one Stop; the First Finger must be lay'd streight over all the said Notes. In which, as also in all double Stops, the Posture of the Left-Hand is the same as if you Play'd upon a *Theorbo*, or the *Lute* in its Old Tuning.

I will set you one Example more, and then I have done, as farre as concerns exercising the *Hand* for *Division*.



When you have practised these Examples according to the Instructions given, you may then, for variety, look upon some of those *Divisions* adjoyned to this Book: Amongst which some are easie made purposely for Learners; others of them require the *Hands* of a good Proficient. And because in those (as also in other men's *Divisions*) you will meet sometimes with *Tripla's* of divers sorts, I think it not amiss to speak of them in this Place.

Of *Tripla's*.

Sometimes the *Grounds* themselves are *Tripla-Time*; consisting (usually) either of three *Semibreves*, or three *Minims*, or three *Crotchets* to a Measure. Some time

times you may meet with a *Tripla* upon a *Tripla*; as for instance, when, upon a Ground consisting of three *Minims* to a Measure, each *Minim* is divided into three *Crotchets*, six *Quavers*, or the like.

Again; in Divisions upon Grounds of the *Common-Time*, containing two *Minims* to a Measure, you will meet, now and then, with divers *Tripla's*: as, sometimes three *Crotchets* to a *Minim*, producing six *Quavers*, twelve *Semiquavers*, &c. Sometimes three *Quavers* to a *Crochet*, and sometimes also, three *Semiquavers* to a *Quaver*: The Measure of all which will not be hard to find out, where the Quantity of each *semibreve* is scored out with *Barres*.

It now remains, that in directing the *Hand*, I speak something concerning the Graceing of *Notes*. And though it be a thing which depends much upon *Humour*, and *Imitation*, yet I will try how farre it may be delivered in *Words*, and *Examples*.

Of Graceing Notes.

Graceing of *Notes* is performed two Wayes; viz. by the *Bow*, and by the *Fingers*. By the *Bow*; as when we Play *lowd*, or *soft*, according to our Fancy, or the Humour of the *Musick*. Again; this *lowd*, and *soft*, is sometimes exprest in One and the same *Note*; as when we make it *soft* in the *beginning*, and then (as it were) swell, or grow *lowder*, towards the *middle*, or *ending*. Some also affect a kind of Shake or Tremble with the *Bow*, like the shaking Stop of an *Organ*: but the frequent use thereof (in my opinion) is not commendable. To these may be added, that of Playing 2, 3, or more *Notes* with one Motion of the *Bow*, which would not have that Grace, or Ornament, if they were Played severally.

Graces done with the Bow.

Graces done with the *Fingers*, are of two sorts: viz. *smooth*, and *shaked*. *Smooth* is, when in rising, or falling, a *Tone*, or *Semitone*, we seem to draw as it were, the Sound from one *Note* to another, in imitation of the *Voice*; and is exprest by setting down, or taking off the Finger, a little after the touch of the *Bow*. In ascending, it makes that Grace which we call a *Plain-Beat* or *Rise*; in descending, that called a *Backfall*.

Smooth Graces.

Plain-Beat, Backfall.

Sometimes a *Note* is graced by sliding to it from the *Third below*, called an *Elevation*, now something obsolete. Sometimes from the *Third above*; which we call a *Double Backfall*. This sliding a *Third*, up, or down, is alwayes done upon one String. Again; a *Note* is sometimes graced by joyning part of its sound to the *Note* following; like a *Prickt-Crochet*: whose following *Quaver* is Placed with the ensuing *Note*, but Played with the same *Bow* of his *Prickt-Crochet*: This we will call a *Cadent*. There is yet another plain or smooth Grace, called a *Spinger*, which concludeth the sound of a *Note* more acute, by clapping down another Finger just at the expiring of it.

Elevation, Double Backfall

Cadent, Spinger.

Shaked Graces.

The other sort of *Graces* is done by the *Shake*, or *Tremble* of a Finger; of which, there are two kinds: viz. *Close*, and *Open*. *Close*, is that when wee shake a Finger as close and near to that which stoppeth as may be; touching the String, therewith, so gently, and nicely, as to make no Variation of *Tone*: This may be used where no other Grace is concerned. *Open* is, when a Finger is shaked in that distance from whence it was removed, or is to be set down; supposing the distance exceed not the wideness of a whole *Tone*, or two *Fretts*; for wider then that we never shake.

Close shake.

Open-shake.

Graces made with open Shakes are these. A *Beat*; a *Backfall*; an *Elevation*; a *Cadent*: and double *Relish*. The *Beat* is the same in Nature with the *Plain-Beat* or *Rise*; the difference, only a short shake of a Finger, before we fix it upon the Place designed. This, as also the *Plain-Beat*, is commonly made from the *Half-Note*, or distance of one *Frett*. The shaked *Backfall* is likewise the same in Nature with the *Plain Backfall*, the difference only a shake of the Finger taken off; which must be done in that wideness whence it was removed. How an *Elevation*, *Cadent*,

Shaked Beat.

Shaked Backfall.

Cadent, and double *Relish*, imploy an open Shake, will better appear in their Examples. To these may be added the *Grappo*, *Trillo*, or any other movement of the Voice, imitated on the *Viol*, by Playing the like moving Notes with one Motion of the *Bow*.

The *Markes* of these *Graces*, applyed to their proper *Notes*, and their *Explications*, are as you see following. *Exp.* is set for *Explication*. Those *Notes* which have an *Arch*, or *Stroke*, set under, or over them, are Play'd with one Motion of the *Bow*.

The musical notation examples are arranged in four staves. The first staff is labeled 'Smooth Graces' and includes 'Beat. exp: Backfall exp: Double-Backfall: exp: elevation.' The second staff includes 'exp Springer. exp: Cadent. exp: Backfall shaked exp:'. The third staff is labeled 'Shaked Graces' and includes 'Close Shake. exp: Shaked Beat. exp: elevation exp:'. The fourth staff includes 'Cadent. exp: Double-Relish exp: or thus: exp:'. Below the notation, a line of text reads: '10 For these, I am obliged to the ever famous Charles Colman Doctor in Musick'.

Of these, some are more rough and Masculine; as, your shaked *Beats* and *Backfalls*; and therefore more peculiar to the *Basse*. Others more smooth and feminine; as, your *Close-shake* and *Plain-Graces*, which are more natural to the *Treble*, or upper Parts. Yet when we would express *Life*, *Courage*, or *Cheerfulness*, upon the *Treble*, we do frequently use both shaked *Beats* and *Backfalls*: as, on the contrary, smooth and swelling *Notes*, when we would express *Love*, *Sorrow*, *Compassion*, or the *Like*; and this, not only on the *Treble*, but sometimes also upon the *Basse*. And all these are concerned in our *Division-Viol*, as imploying the whole *Compass* of the *Scale*, and acting by turns all the Parts therein contained.

The *Hand* being thus directed, we will now proceed to the *Concords* of *Musick*. Not that I make it here my business to treat of all that belongs to the Art of *Composing*, (a Subject upon which so many Volumes have been writ) but in assistance to such as be ignorant therein: to shew, at least some Rudiments thereof, necessary to be known in Order to our following Discourse: which (perhaps) I shall deliver in a Method more easie then my Reader shall find in other Authors.

Of the Concords in Musick: with an easie Way of Joyning Parts together.

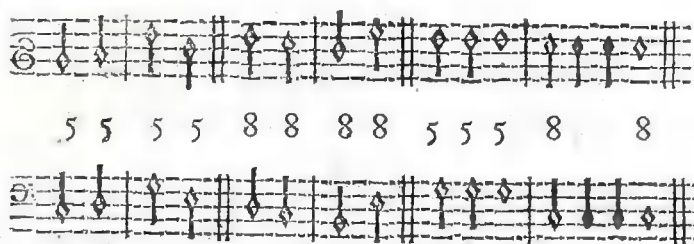
Although our Excellent Countryman Mr. *Morley*, in his *Introduction to Musick*, doth take his Sight, and reckon his *Concords* from the *Tenor*, as the Holding Part to which he, and the *Musicians* of former Times were accustomed to apply their *Descant*; in order to the *Gregorian Musick* of the Church: yet here, for better Reasons, (as to our present Purpose) I must propose unto you the *Basse*, as the

the Ground-Work, or Foundation upon which the other Parts are to be erected; and from which, we must reckon or measure those distances, in the *Scale of Musick*, called *Concords*, and *Discords*. *Concords* are, a Third, a Fifth, a Sixth, an Eighth; (by these, I mean also their *Octaves*.) An Unison I do not mention, because it hath no difference of Tone, but bears the same relation to *Concords*, as Unity doth to Numbers. All other Distances; as a Second, Fourth, Seventh, and their *Octaves* (Computing from the *Bass*) are *Discords*. Of *Concords*, two are Perfect; viz. a Fifth, and an Eighth. The other two, Imperfect; to wit, a Third, and a Sixth. Why this, or that, is called Perfect, or Imperfect, is a dispute which doth not here concern us, the use of them being now our Business. And this to a Beginner, is best delivered in *Counterpoint*; that is, setting and comparing *Note* against *Note*. In order to which you must first know, that two *Perfects* of the same kind, as two Fifths, or two Eighths, are not allowed in *Musick*, unless when the *Notes* keep still their places.

The *Basse* is the foundation.

Eighth & Fifth are Perfect *Concords*. Third and Sixth Imperfect. Two *Perfects* of the same kind not allowed, the Parts rising or falling together.

Example.



Not allowed, not allowed, allowed, allowed.

But you may pass from a Fifth to an Eighth, or from an Eighth to a Fifth, when you please: provided, that one of the Parts, either keep still its place, or remove but one degree; for if both Parts skip together, the Passage is less pleasing.

As for Thirds and Sixths, which are Imperfect *Concords*, two, three or more of them, rising or falling together is no *Solacisme* in *Musick*. In fine, you have liberty to pass from any one, to any other different *Concord*, so you avoid *Relation* not *Harmonical*; that is, a harsh and unpleasing Reflection of *Flat* against *Sharp*.

Next; you must know, that every Composition in *Musick*, be it long or short, is designed to some one *Key*, *Mood*, or *Tone*, in which the *Basse* doth always conclude. This *Key*, or *Tone*, is said to be either *Flat*, or *Sharp*, in respect of the lesser or greater Third taking its place immediately above it. As for Example, suppose the *Key* to be in *G*, with a *b Flat* in *B*. Then I say, it is a *flat Key*; because from *G* to *b Flat* is the lesser Third. But if there be no such *b Flat* standing in *B*, it is then the greater Third, and called a *sharp Key*. And so you may conceive of the *Key*, in any other place of the *Scale*.

Concerning the *Key*, *Tone*, or *Mood*.

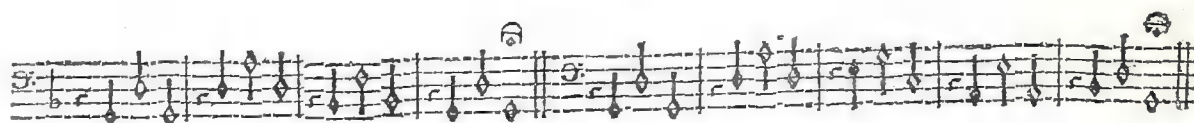
Now as the *Basse* is set in a *flat*, or *sharp Key*, so must all the other upper Parts; for by *Key* or *Tone*, is meant, not only that wherein the *Basse* doth end, but all the *Octaves* to it.

These things known, I would have you prick down some short *Basse* or *Ground*; concerning which, take these Advertisements. First, that it be natural to the *Key*; making its middle Closes, (if it have any) in those *Keys* which have affinity with the final *Key*. Such are the Fifth and flat Third above it. If the *Key* be set with a sharp Third, (which, of it self, is not very proper for a middle Close) you may instead thereof, make use of the Fourth or Second above the final *Key*.

How to frame the *Basse*.

Example.

Example.



Key flat. Fifth. Third.

Key sharp. Fifth. Fourth. Second.

Secondly that your *Basse* do move, for the most part, by leaps of a Third, Fourth, or Fifth; using degrees no more then to keep it within the proper bounds and *Ayre* of the *Key*. Lastly that for more ease, you make choice of a *flat Key* to begin with; and avoid setting *sharp Notes* in it, for some reasons which shall appear hereafter.

Let this short *Eafs* serve you as an Example, which hath a middle *Clofe* in *B* the *Flat* Third to the *Key*.

Example.



Third.

How to
frame the
Treble.

Having prickt a *Bass* in this Manner, you may joyn a *Treble* thereto, by setting a Third, Fifth, or Eighth over each *Note* of the *Bass*. As for the Sixth (properly belonging to *sharp Notes*) I shall speak of it by and by. Now, as the proper movement of the *Bass*, (in *Counterpoint*) is, for the most part, by Leaps, as before mentioned, so the Natural Progression of the *Treble* is, a rising and falling by degrees; and therefore when you have set a Third, Fifth, or Eighth, over the first *Note* of the *Bass*; you may then take for your next (and so from one to another) that *Concord* which affords the nearest compliance to that Movement by degrees, thus:

Example.



If you set a Figure under every Note as you Prick it, to signifie what Concord it is to the Bass, (as you here see them) it will be some ease to your Eye, and Memory.

Here take Notice, that in few Parts, Imperfect *Concords* are more delightfull then Perfect: as affording more variety, and not satiating or cloying the *Eare* so much as the multiplicity of *Perfects* do. Hence it proceeds, that in two Parts, we seldome use an Eighth, unless to the *Beginning-Note: Ending-Note*; some *Cadent-Note*; or when the Parts proceed in contrary Motion; that is, one rising and the other falling.

Composi-
tion of
three
Parts.

When you are perfect in setting a *Treble* to your *Bass*, you may adde to them a third Part; as for Instance, an *Alt*; whose proper Region is next under the *Treble*; and therefore I would have you set it (*Note for Note*) in those *Concords* which are the neareſt thereto. Provided that, if you intend your Composition for no more then three Parts, one of the two upper Parts be ſtill a Third to the *Bass*: for the reaſon above mentioned.

Example.

Example.

Treble

3 5 3 5 3 5 5 3 5 8

Alt

8 3 8 3 8 3 3 8 3 8

Bass

I have made the Treble and Alt both of them end in the Eighth to the Bass; which in my opinion, is better (the Key being flat) then to have the Treble end in the sharp Third; that Concord being more proper to some inward Part, at a Conclusion.

As for those two Notes you see made sharp in the Alt; take this observation: that when the Bass rises a Fourth, or falls a Fifth; it commonly requires the sharp or greater Third, to that Note from which it so riseth, or falleth.

Being Perfect and ready in Composing three Parts; you may try how you can adde to them a Fourth, which now remains to be the Tenor; concerning which, these things are to be observed. (1) That it be set (as much as may be) in *Concords* different from the other two upper Parts. (2) That it be set as near as you can, to the Alt; for the Melody is best, when the upper Parts are joyned close together. (3) That you avoid the Consecution of two *Fifths*, or two *Eighths* rising or falling together; as well amongst the upper Parts themselves, as betwixt any one Part and the Bass. All which is at once performed, by taking the Next *Concord* (Note for Note) which you find under the Alt, Thus:

Composition of four Parts

Example.

Treble

3 5 3 5 3 5 5 3 5 8

Alt

8 3 8 3 8 3 3 8 3 8

Tenor

5 8 5 8 5 8 8 5 8 3

Bass

I have broken the last Note but one, of the Alt, into two Crochets, and joyned one of them to the Note before it; making it, by that means, a Binding Cadence: which you may imitate, upon the like Notes, in that Part alwayes which bears the Sharp or greater Third to the Bass, in the next Note before any Close.

Here you see Three *Concords*, viz. a Third, Fifth and Eighth, interchangeably employed by the Three Upper Parts. And, though for ease, and orders sake, I shewed you, first, how to joyn One Part to your Bass; then Two; and lastly, Three Parts; by setting, and adding one Part after another: Yet, now it is left to your liberty, (when you intend your Composition, at first, for three or four Parts,) to carry on all your upper Parts together; disposing them into these three *Concords* as you shall think most convenient. It is no matter which of the upper Parts employ the Third, so any one of them have it. And this is as much as I think necessary, for joyning so many Parts together as have been here mentioned; such, I mean, as wherein a Sixth is not concerned. But if your Bass have sharp Notes in it (such are commonly the half Note under the Key; the greater Third above it: and sometimes also, the less Third under it;) Such Notes, I say, standing in these

Places, do commonly require a Sixth to be joyned to them; as you here see them.

Example.

Example 1 musical notation showing four staves (Treble, Alt, Tenor, Bass) with notes and figured bass numbers. The figures are: Treble (3 6 3 3 3 3 8 3 5 8), Alt (8 3 3 8 8 6 5 8 3 8), Tenor (5 8 6 5 5 3 3 5 8 3), and Bass (5 8 6 5 5 3 3 5 8 3).

used, the Fifth must be left out; for, a Fifth and Sixth, *must not sound together in Counterpoint*. (2) That the half Note under the Key, doth hardly admit an Eighth to be joyned to it, without offence to a criticall Eare; and therefore have I put two Parts into one and the same Third, as you see in the first Barre, rather then have any Part to Sound in the Eighth to that sharp Note in F. (3) That Basses consisting much of Notes requiring a Sixth, are more apt for few, then for many Parts. (4) That the Basse, in such kind of Notes, doth want a Third of its full Latitude or Compass, as is evident in this; that if you do but remove the said Notes a Third lower, the Sixths are changed into Eighths, and the other two Concords, viz. Third, and Fifth, take their accustomed Places, as you may see in the following Example.

Example.

Example 2 musical notation showing four staves (Treble, Alt, Tenor, Bass) with notes and figured bass numbers. The figures are: Treble (3 8 5 3 3 5 8 3 5 3), Alt (8 5 3 8 8 8 5 8 3 8), Tenor (5 3 8 5 5 3 3 5 8 5), and Bass (5 3 8 5 5 3 3 5 8 5).

And thus you see how Sixths may be avoided, in case, at any time, one desire it.

Likewise, you may observe, that seeing a Fifth, and Sixth, are never used together, in Counterpoint; it follows consequently, that there can be but Three severall Concords, (which, commonly are, a Third, Fifth, and Eighth) joyned, at once, to the Basse. And therefore, if you would

Compose more Parts then four; (as 5, 6, 7, or 8.) it must be done, by redoubling these Concords in their Octaves, and making them pass into different Changes, (where need requires,) to avoid the Consecution of Fifths, or Eighths, Rising, or Falling together.

Having given you these generall Notions of the Concords; I will now let you see

The use of Discords.

Discords, are two Ways admitted into *Musick*. First, in *Diminution*: that is, when 2, 3, 4. or more *Notes* of one *Part*, are set against One *Note* of a different *Part*; as thus;

Example.

5 4 6 5 6 5 6 5 4 3 3 4 5 6

3 4 3 4 5 6 3 4 6 5 4 5 3

Where you may perceive; that, if *One Part* move by degrees, whilst the *Other* keeps still its place; the *moving Part*, must, of necessity, passe (sometimes) through *Discords*, as well as *Concords*. In which way of passing, a *Discord* may be allowed in any *Note* of the *Diminution*, except the *Leading Note*, which must always be a *Concord*.

The other *Way*, in which *Discords*, are not only allowed, but of most excellent use, is in *Syncopation*, or *Binding*: that is; when a *Note* of *One Part*, ends, and breaks off, upon the *middle* of some *Note* of a different *Part*; as you may see in these *Examples*.

Syncopation in two Parts.

8 7 6 6 5 4 3 4 6 7 6 8 3 4 3 4 3 4 3 2 3 8 3 2 3 2 3 2 3 2 3 4 6 4 3 8

5 6 7 6 7 6 7 6 5 4 3 8 3 4 3 4 3 2 3 8 8 7 6 5 3 6 5 6 7 6 5 4 3 8

Syncopation in three Parts.

5 6 7 6 8 5 6 7 6 5 7 6 8 3 6 5 3 6 5 3 6 5 4 3 8 5 6 5 6 5 6 5 6 7 6 5 8

3 2 3 3 3 3 4 3 3 3 3 3 8 4 3 8 4 3 8 4 3 8 3 3 3 3 4 3 4 3 4 3 8

In this way of *Binding*, a *Discord* may be applyed to the *First Part* of any *Note* of the *Basse*; if the other *Part* of the *Binding-Note* did sound in *Concord* to that which went before.

How *Discords* are to be brought off in *Binding*.

Discords thus admitted; we are next to consider, how they are brought off; to render them delightfull to the *Eare*; for, simply, of themselves, they are harsh, and displeasing; and introduced into *Musick*, upon the accompt of *Variety*; Or, by striking the *Sense* with a disproportionate *Sound*, to beget attention to that which follows; to the hearing of which, the *Eare* is carried on, (as it were,) by a necessary *Expectation*. This *Winding* or *Bringing* a *Discord* off, in *Binding-Musick*, is alwayes best effected, by changing from thence into some *Imperfect Concord*; to which, more sweetness is added by the *Discord* going before. Yet here, the *Eare* is not fully satisfied, untill, at last, these *Discords*, and their *Succeeding Imperfect Conords*, arrive at One more *Perfect*; where, as at a *Period*, we understand the Sence of that which went before.

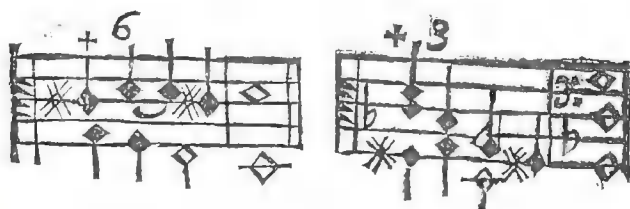
* In his *compendium of Musick*.

Now; the *Rule* to be observed in passing from *Discords*, to *Imperfects*, is this; That we alwayes deflect to that which is nearest, rather then to one more remote. Which *Rule*, holds good also, in passing from *Imperfects* to those more *Perfect*. Thence it is, (as * *Des-Cartes* ingeniously observes, that the greater *Sixth* passes more naturally into an *Eighth*: the lesser *Sixth*, into a *Fifth*. This little remove, by a *Tone*, or *Semitone*, connects, and makes smooth the *Aire* of the *Musick*, in passing from one *Concord* to another, which, by a greater remove, would often seem disjointed.

A *Tritone*, and *Semidiapente*.

Here I must not omit a *Discord*, not yet mentioned, which is, a *Tritone*, or *Greater Fourth*; as also a *Semidiapente*, or *defective Fifth*; (both which are but the same thing in proportion of *Sound*, though they appear different to the *Eye*;) of all *Discords*, the most Noble, and of most excellent Use in *Musick*. For, though the common *Fourth* be a *Consonant* by accident, insomuch that four *Voyces* cannot be ioyned in *Concordance*, without admitting it, betwixt some two of the upper *Parts*; yet a *Greater Fourth*, or *Defective Fifth*, hath this priviledge above it, (perhaps by its near *Vicinity* to a perfect *Fifth*,) as to be joyned, sometimes, to the *Basse*, without *Syncope*, or *Binding*; which is not allowed to any other *Discord*. Its naturall Passage, when it appears as a *Fourth*, is, into a *Sixth*; and into a *Third*, when it appears like a *Fifth* in this manner.

Example.



Tritone.

Semidiapente.

Here take notice, that a *defective Fifth*, doth, naturally require a *Sixth* to be joyned with it; as you see set in its *Example*: which, perhaps, may seem a contradiction to what I delivered, (Page 14.) that a *Fifth*, and *Sixth*, must not sound together; that is, as *Concords*, let without *Binding*: but here, the *Fifth* is set before) there can be but three *Concords* positively joyned at once to the *Basse*: which are alwayes (except when a *Sixth* takes place) a *Third*, *Fifth*, and *Eighth*. And therefore, if a Hundred, or Hundred Thousand *Voyces* should be joyned together, in *Musickall Concordance*; they must all sound in these *Three Concords*, or in their *Octaves*, which is still but the same *Species*.

Reflections upon the *Concords* of *Musick*.

And here I cannot choose but wonder, even to amazement; that from no more then *Three Concords*, and a few intervening *Discords*; there should proceed such an infinite *Variety*; as all the *Musick* that ever hath, or shall be composed, in *Concordance*

dance of diverse *Parts*. This puts me upon a Consideration of the *Seven Gradual Sounds*, or *Tones*; from whose various *Positions*, and *Intermixtures*, those *Concords*, and *Discords* do arise. These *Gradual Sounds* are distinguished in the *Scale of Musick*, by the same *Seven Letters*, which in the *Calender* distinguish the *Seven Dayes* of the *Week*: to either of which, the adding of more, is but a rendering of the same again. This *Mysterious Number* of *Seven* leads me into a *Contemplation* of the *Universe*; Whose *Creation* is delivered unto our *Capacity*, not without some *Mystery*, as begun and finished in *Seven Dayes*. Within the *Circumference* whereof be *Seven Great Bodies* in continuall Motion (chuse whether you will have the *Sun*, or *Earth* to be the *Fixed Center*) producing still New and Various *Figures*, according to their diverse *Positions* One to Another.

When with these, I compare my *Seven Gradual Sounds*, I cannot but also admire the Resemblance of Their *Harmonies*: the *Concords* of the One so exactly answering to the *Aspects* of the Other; as an *Unison*, to a *Conjunction*; an *Octave*, to an *Opposition*; the *Middle Consonants* in a *Diapason*, to the *Middle Aspects* in an *Orb*; as a *Third*, *Fifth*, *Sixth* in *Musick*, to a *Trine*, *Quartile*, *Sextile* in the *Zodiack*. And as These by moving into Such and Such *Aspects*, transmit their *Influences* into *Elementary Bodies*; so Those by passing into Such and Such *Concords*, Transmit into the *Eare* an *Influence* of *Sound*, which doth not only strike the *Sense*, but even affects the very *Soule*, stirring it up to a devout *Contemplation* of that Divine *PRINCIPLE*, from whence all *Harmony* proceeds; and therefore very fitly applied to Sing and Sound forth his *Glory* and *Praise*.

When I further consider, that taking any One *Sound*, if you joyn thereto Another, a *Third* above it; and then place Another, a *Third* above that also; these Three thus conjoyned and Sounding together, do Constitute One entire *Harmony*, which Governs and Comprises all the *Sounds*, which by Art, or Imagination, can at once be joyned together in *Musicall Concordance*: This I cannot but think a *Significant Embleme* of that Supreme, and Incomprehensible *Three in One*, Governing, Comprising, and Disposing the whole Machine of the World, with all its included *Parts* in a Perfect *Harmony*.

I insist not upon things of common observation; as, that a *String* being Struck, the like *String* of Another *Instrument* Tuned in *Concordance* to it, should also *Sound* and move; or that the *Sound* of a *Sackbut*, *Trumpet*, or like extended *Tube*, should by a stronger emission of the *Breath*, Skip from *Concord* to *Concord*, before you can force it into any *Gradation* of *Tones*, &c. What I have already mentioned, is enough to perswade me, that in the *Harmony* of *Sounds*, there is some great and hidden *Mystery* above what I find delivered.

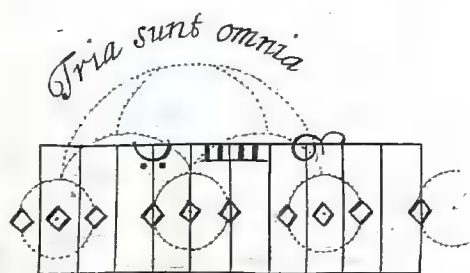
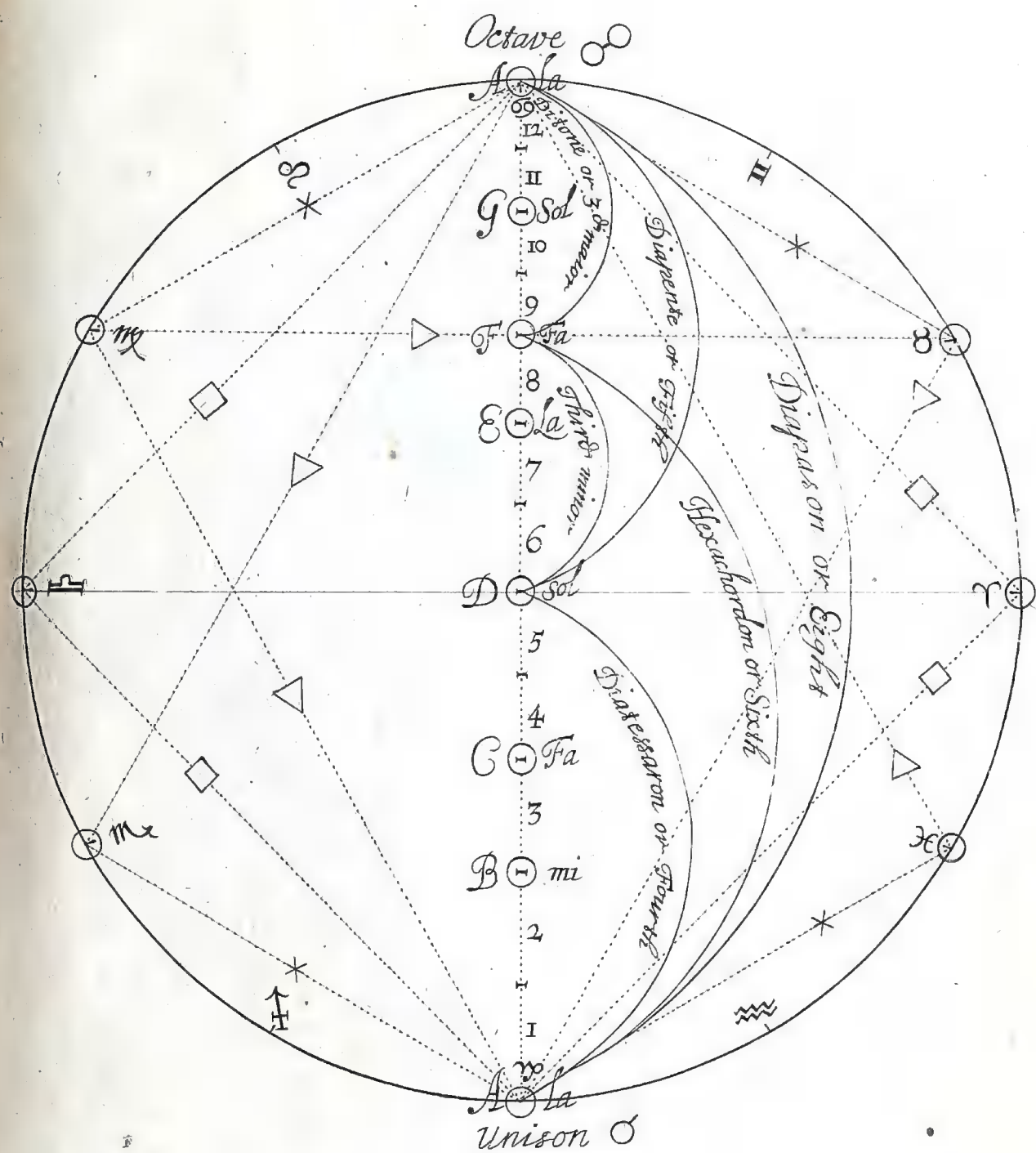
The precedent Discourse of the *Concords* of *MUSICK*,
and their *Analogie* to the *Aspects* of the *Planets*,
Illustrated in the following

SCHEME.

VV Here, you have the Seven Graduall Sounds, in their orderly Progression, represented on the Diameter-Line. Upon which is also described a Diapason, with its included Consonants; according to the Arithmetical Division thereof; as experimentally found upon a Monochord, or the String of any Instrument. The outmost Circle represents the Zodiack, and the Aspects of the Planets; to which you see the Diapason, with its Intersections, exactly agreeing; as, viz. the two Terms thereof, to a Conjunction, and Opposition. The Middle Section (which generates a 5th. on One side, and a 4th. on the Other) to \square . A 3^d. and a 6th. compleating also the Compass of an Octave; as a Δ , and $*$, do a Semicircle; or the two opposite Points in an Orbe. To which may be added, that a Diapason, consisting of Twelve Semitones; doth also answer the Zodiack, divided into Twelve Signes.

The other Figure shews, that all the Sounds, that can possibly be joyned, at once, together, in Musickall Concordance; are still but the Reiterated Harmony of Three.

I could be glad, if these my Reflections upon the *Concords* of *Musick*, might occasion a deeper search into the *Theory* and *Mystery* of *Sounds*. However; let me commend unto you (if you be not versed therein already) the *Practicall* use of the said *Concords*, in joyning *Parts* together, according to the *Instructions* I have given; by which means, you will become more perfect in the *Scale*, more knowing in *Composition*, and consequently more capable of that which follows in the *Second Part*.



Benedicta sis sancta et indivisa Trinitas

THE DIVISION-VIOLIST:

O R

*An Introduction to the Playing upon a Ground.**Of Division to a Ground, and the Manner of performing it.*

Diminution, or *Division* to a *Ground*, is the *Concordance* of *quick* and *slow* *Notes*. The manner of expressing it is thus. A *Ground*, *Subject*, or *Basse*, (call it which you please,) is prickt down in two severall *Papers*: One, for him who is to Play the *Ground* (upon an *Organ*, *Harpsecord*, or what other *Instrument* may be apt for that purpose;) the Other, for him who Playes upon the *Viol*: who, having the said *Ground* before his *Eye*; (as his *Theme*, or *Subject*;) Playes such variety of *Descant*, and *Division*, thereupon; as his *Skill*, and *present Invention*, do then suggest unto him. In this *Manner* of *Play*, (which is the *Perfection* of the *Viol*, or any other *Instrument*; if it be exactly performed;) a Man may shew, the dexterity, and excellency, both, of his *Hand*, and *Invention*; to the *Delight*, and *Admiration*, of those that hear him.

But this, you will say, is a *Perfection*, which few attain unto; depending, upon the *quickness* of *Invention*, as well as *quickness* of *Hand*. I answer; it is a *Perfection*, which some excellent *Hands*, have not attained unto; as wanting those *Helps* which should lead them to it: The supply of which want, is the business we here endeavour. True it is, that *Invention* is a gift of *Nature*: but much improved by *Exercise*, and *Practice*. He, that hath it not, in so high a *Measure*, as to Play *Ex tempore* to a *Ground*; may, notwithstanding, give both himself, and hearers, sufficient satisfaction, in Playing such *Divisions*, as Himself, or Others, have made for that purpose. In the performance whereof, he may deserve the Name of an Excellent Artist. For here, the Excellency of *Hand*, may be shewed, as well, as in the Other; and the *Musick*, perhaps better; though lesse to be admired, as being more studied. But to our matter in hand.

The *Instrument* we here propose, is the *Basse-Viol*, accomodated as mentioned (Page 1.) The *Compasse* whereof, extends, from a *Fourth*, or *Fifth* below *Gamm*, to as much above *Ela*. In Playing to a *Ground*, we exercise this whole *Compass*; acting therein, sometimes a *Basse*, sometimes a *Treble*, or some other *Part*. From hence proceed Two *Kinds* of *Division*. *Viz.* * A *Breaking the Ground*, and a *Descanting upon it*. Out of which Two; is generated a *Third Sort* of *Division*: to wit, a *Mixture of those One with the Other*; which *Third*, or last *Sort*, is expressed, in a two fold manner: that is; either in *single*, or in *double Notes*.

These severall sorts of *Division*, are used upon the *Basse-Viol*, very promiscuously: according to the *Fancy* of the *Player*, or *Composer*: howbeit, for *Order*, and *Method's* sake, I must discourse of them severally: and will begin with that

Of Breaking the Ground.

Breaking the Ground, is the dividing its *Notes* into more *diminute* *Notes*: As for *Example*; a *Semibreve* may be broken, into Two *Minims*, Four *Crotchets*, Eight *Quavers*, Sixteen *Semiquavers*, &c. This *Breaking*, or *Dividing* a *Note*, admits *Diverse* *Wayes* of expression: according to the diverse ordering, and disposing, the *Minute* *Parts* thereof, as

First; when there is made no *Variation* of *Sound*; by reason of the *Minutes* standing still in the same *Place*; or Removing into the *Octave*, which I accompt but the same *Sound*; as you see in breaking this *Semibreve*.

H

Example.

* Three sorts of Division expressed on the Viol. viz. Breaking the Ground Descanting upon it, and Mixture of these together. What Breaking the Ground is. Five wayes of Breaking a Note.

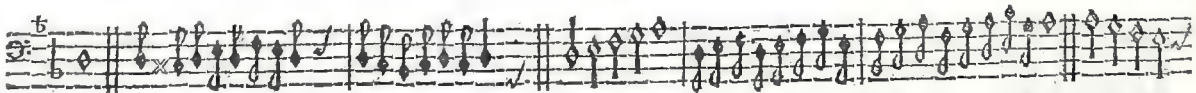
Example.



Second way.

Secondly; when the *Sound* is varied, and yet the *Ayre* retained; either by a quick return, or keeping near, to the place of the *Note* divided; as thus,

Example.

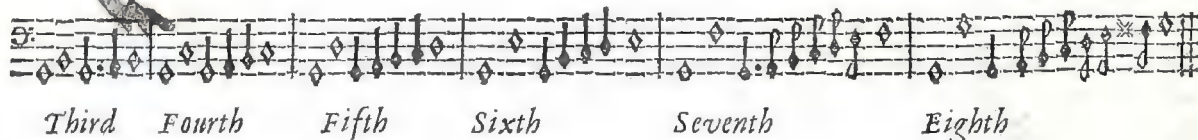


Third way.

Thirdly, when those *Minutes*, are employed, in making a Transition to the ensuing *Note*; commonly called the *Breaking one Note to another*: as you see in these following *Examples*; where *Notes* are broken, to all the severall distances in an *Octave*; both ascending, and descending.

Example.

Ascending

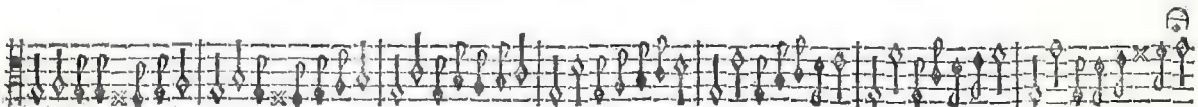


Third Fourth Fifth Sixth Seventh Eighth

Descending

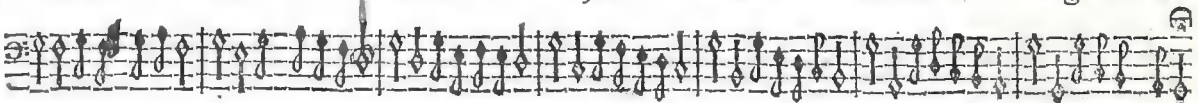


Ascending



Second Third Fourth Fifth Sixth Seventh Eighth

Descending



Ascending



Second Third Fourth Fifth Sixth



Seventh Eighth Descending Second Third



Fourth Fifth Sixth Seventh



Eighth

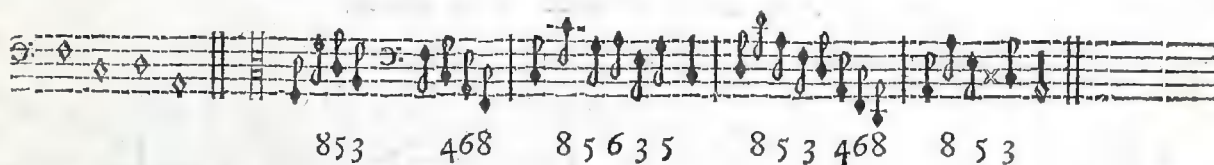
Ascending



I have set some of these Examples, in higher Cliffs; because, this breaking a Note, by way of Transition, holds good, in higher Parts, as well, as in the Bass.

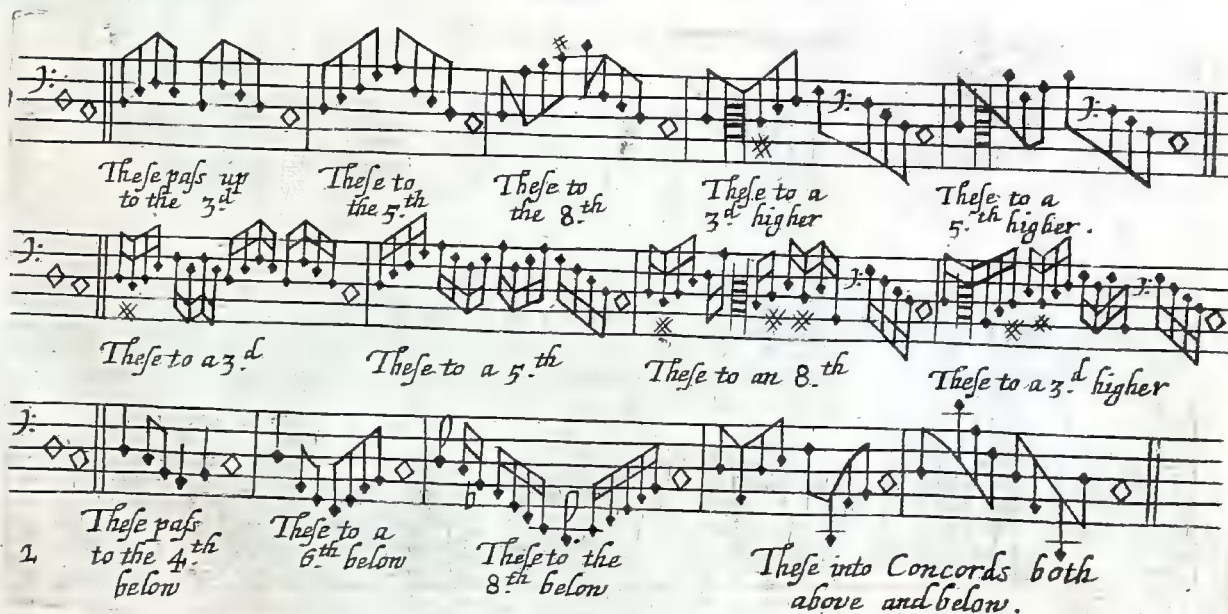
Fourthly; when the Minutes, into which a Note is broken, are employed, in Fourth Skipping from One Concord to Another; as you see in breaking these four Semi-way-brevés.

Example.



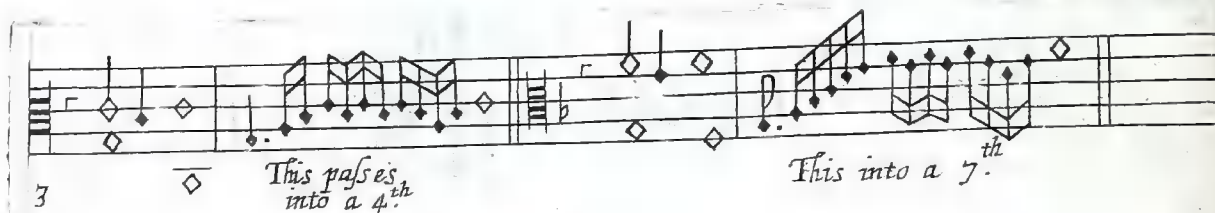
Fifthly; when the said Minutes, make a Gradual Transition into some of the Fifth way. Concorde; (which is effected, by making 3, 4. or more of them, ascend to the said Concord, by degrees;) returning from thence, either, to end in the Sound of the * Holding-Note, or else, passing on to meet the Note following. And though this moving into the Concorde, be the very same with Descant-Division, so long as it is in that Motion; yet, in regard of its returning, either to its Own Note, or to meet the Next Note, in Nature of a Basse, we must here rank it under the Name, and Notion of Breaking the Ground. The manner of it you may see in these Instances.

* Holding-Note, Standing-Note, Ground-Note, and Note divided are the same.



In this Fifth, and Last way of Breaking a Note, consisteth the chief Mystery of *Playing*, or *Making Division* to a *Ground*: which may be referred to these two Heads. (1) That it be Harmonious to the *Holding Note*. (2) And, that it come off so, as to Meet the beginning of the *Next Note*, in a smooth and naturall Passage. How it is made Harmonious to the *Holding Note*, was shewed in the precedent *Example*: to wit; by Passing into its *Concords*. True it is, that *Division* doth sometime pass into a *Discord*, as the proper place designed; as you see in these two *Instances*:

How Division is made harmonious to the Holding-Note of the Ground.



But, this is done, upon the same accompt, that the very same *Discords* are used in other *Composition*.

How Division is brought off to Meet the next Note of the Ground.

As for bringing the *Division* off, to Meet the beginning of the *Next Note*, it is done much after the same Manner, as passing into the *Concords*: that is to say; by making the last Three Minute Notes (at least two of them) ascend, or descend, by degrees, unto the said *Next Note*, as you see here following, where the *Semibreve* in *G*, is broken to every distance in an *Octave*.



This

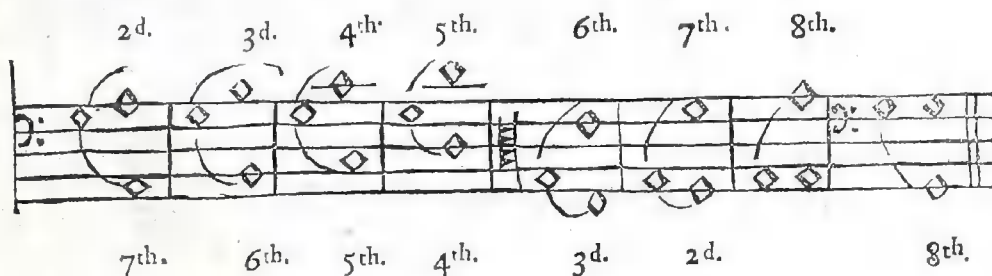
This holds good, be the *Division* Quicker, or Slower; only that in quick *Division* more of the *Minute-Notes* will offer themselves in making this *Graduall Transiti-on* unto the succeeding *Note*, as you may observe in the *Semiquavers* of the precedent *Instances*.

Now; suppose this *Transition*, which is made by Two, Three, or more *Notes*, should in stead of the *Unison*, meet the Next *Note* of the *Ground* in a *Third*, or *Fifth*, above; by which means it is changed into *Descant-Division*; it is still but the same thing, (*quatenus Division to a Ground*;) and therefore left to your liberty to use *This*, or *That*, as there shall be occasion.

By this which hath been shewed, I suppose you see what belongs to *Breaking a Note*; but this requires not only a *Notion*, but *Habit* also; which must be got by *Practise*. Wherefore, I would have you prick down some easie *Ground*; and break each *Note* to other, according to what hath been delivered: To the better effecting whereof; I will set you an *Example*, with which take these *Advertisements*.

First; that your *Division* be naturall to the *Key* of your *Ground*, in relation to *Flatts* and *Sharps*.

Secondly; you are to consider that a *Seventh*, or *Sixth*, Falling, is but the same with a *Second*, or *Third*, Rising: and so all other *Distances* the same with their *Opposite Octaves*; thus exemplified.

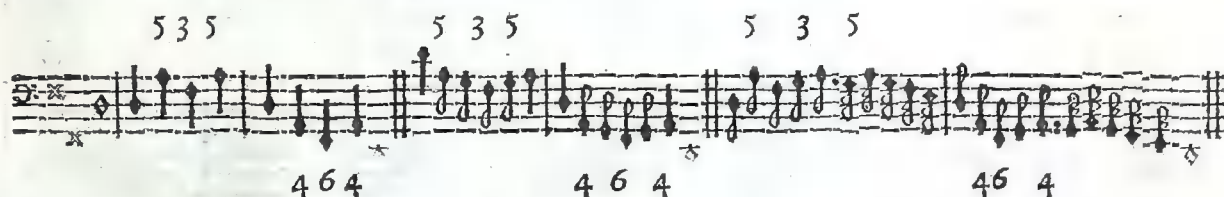


Whence it followes; that you may choose, whether you will meet any succeeding *Note* of the *Ground*, in the *Unison*, or in the *Octave*; either *above*, or *below* it: for, *de octavis eadem est ratio*.

Thirdly; in such places, as the *Ground* doth intimate a *Cadence*, by * Falling a * *Vide* 5th. or Rising a 4th. all the *Notes* that hitt upon the 3^d. *above*, or 6th. *below*, must be Played sharp. Page 13.

Lastly; as your *Division* passes into the 3^d. and 5th. whilst it moveth *above*; (by which means it is made Consonant to the *Ground-Note*;) so; in moving *beneath*, it must pass into the *under Octaves* of the said *Concords*; viz. into the 4th. and 6th. *below* the standing *Note*. How Division is to move below the Ground-Note.

Example.



These things being known; you may Break your *Ground*, in such manner as follows: where, you have the *Division* placed over the *Ground*; that you may better observe the Breaking of each *Note*.

An Example of Breaking the Ground

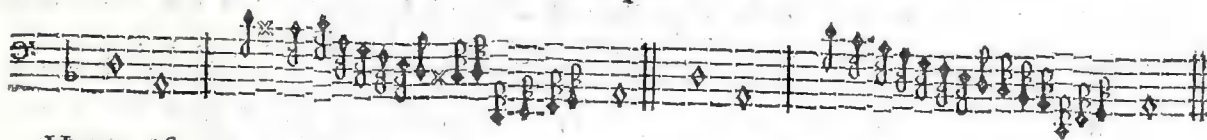
The musical score is written on ten systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (e.g., 'f', 'p', '5th'). The score is written in a cursive, handwritten style. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a single note. The second system continues the melody in the treble staff. The third system features a more complex melodic line in the treble staff. The fourth system shows a continuation of the melody. The fifth system includes a treble staff with a complex melodic line and a bass staff with a single note. The sixth system continues the melody. The seventh system features a treble staff with a complex melodic line and a bass staff with a single note. The eighth system continues the melody. The ninth system features a treble staff with a complex melodic line and a bass staff with a single note. The tenth system concludes the piece with a treble staff containing a complex melodic line and a bass staff with a single note.

Here you see every Note of the Ground, Broken, still; according to some One, or Other, of those five ways before mentioned; (as, indeed, no Note can be broken, but must relate to some of them,) onely, in one place, I have made the Division, meet the Ground-Note in the 3^d. in another place; in the 5th. both which are marked out unto you, for your imitation; when the Point, or any other convenience, shall invite you thereunto.

Some other things there are, which offer themselves to observation in this Example. One is; concerning the Second below, and Seventh above, the Divided-Note, which you see, sometimes Flatt, and sometimes Sharp. Although it be hard to determine, what a Composer may Approve, or Disapprove, in divers Cases concerning Flatts, and Sharps, (in which doubts, the Eare must be chief Umpire;) yet, in This Particular, something, I think, may be delivered, by way of Rule: which is; that if we descend a Second, and immediately ascend to the place of the former Note, the second must be sharp, (The same is understood of the 7th. above, in reference to the 8^h.) as you see in Breaking this Semibreve in D.

An Observation for Playing Flatt, or Sharp, in the Seventh above, or Second below the Standing-Note.

Example.



Here, if you consult your Eare, you will find, that C, Naturally, requires a Sharp, when the next Note immediately ascends again to D. But in the Second Instance, where the Next Note doth not so ascend, no Sharp is required.

This Rule of Sharp, in case of ascending, admits yet some Exceptions. First; if the Ground do suddainly Rise, or Fall, to a flatt second. Secondly; if it fall a 3^d. Lastly; if it rise a 4th. or fall a 5th. in nature of a Cadence; in These Cases, though the Division rise again, to the place of the former Note, no Sharp is to be added; as thus,

Example.

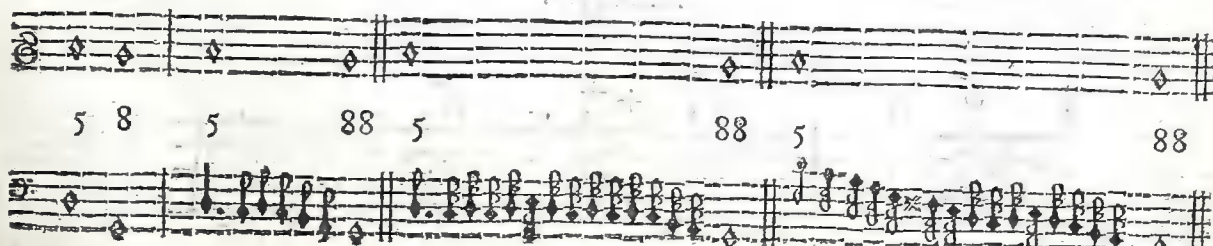


Another thing to be noted, is concerning a Cadence; which (as I have said) is intimated, when the Bass falls a 5th. or rises a 4th. But we must put a difference betwixt a Cadence, at a Close, and in other places of the Ground. If the Bass falls a 5th. at, or near the beginning of your Ground; or in any other place where a Close is not signified; you may Break the antecedent-Note, either in Transition, by degrees, or in what manner you please: But, at a Close, I would alwayes have the Division of the said Note to end in its own Sound, and, from thence, Break off into the Close-Note: retaining still the distance, of rising a 4th. or falling a 5th. as you did see in the Conclusion of each Strain of the Precedent Example.

How to break a Cadent-Note at a finall Close, and how else-where.

And here I cannot but take notice of an Error which I have observed in some, reputed excellent Violists, who in Playing a Consort-Basse, would sometimes at the very Close, run down by degrees to the concluding Note, which is very improper; for if any Upper Part do Fall from a 5th. to an 8th. (a thing most frequent) the Basse by such a descent in degrees, doth make two 8^{ths}. to the said Part, as in this Instance.

Example.



Although

Although this *running down by degrees*, seem worse in Playing a *Consort Basse*, then in a *Division* to a *Ground*; yet, in This also, it doth not want its bad Consequence; the *Organist* commonly joyning such Parts unto his *Ground*, as the *Composer* doth unto his *Basse*.

Of Descant-Division, and how it differs from Breaking the Ground.

Descant-Diminution, or *Division*, is That, which maketh another distinct, and concurring Part unto the *Ground*. It differs from the Former, in These Particulars. That, breaks the *Notes* of the *Ground*; This, descants upon them. That, takes the liberty to wander sometimes beneath the *Ground*: This, (as in its proper Sphere) moves still above it. That, meets every succeeding *Note* of the *Ground*, in the *Unison*, or *octave*: This, in any of the *Concords*. But in the main business of *Division* they are much the same; for, All *Division*, whether *Descant*, or *Breaking the Basse*, is but a *Transition*, from *Note*, to *Note*; or from *Concord*, to *Concord*; either by *Degrees*, or *Leaps*; with an intermixture of such *Discords*, as are allowed in other Composition.

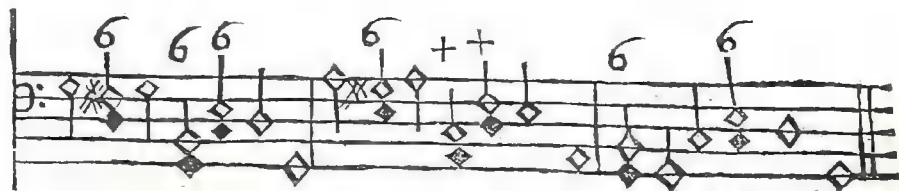
The *Larves*, or *Rules*, to be observed in *Descant-Division*, are the same with *Singing*, or making *Descant* to a *Basse-Plain-song*; or those I gave you, in joyning another Part to a *Basse*, or *Ground*. That is to say; you may begin, with a 3^d. 5th. or 8th. to the *Ground-Note*, Passing On, to meet the Next *Note* also, in a 3^d. 5th. or 8th. and so, from *Note*, to *Note*; alwayes provided that you avoid the *Consecution* of Two 5ths. or Two 8ths. One after Another.

Now; for the Manner of this Passage, from *Note*, to *Note*, we must have recourse again to the five wayes of *Breaking a Note*, mentioned, Page 21. which are of the same use in *Descant*, as in *Breaking the Basse*. For Here, as in the Other, a *Note* is sometimes *Broken*, without Variation of Sound, according to the first way. Sometimes Varying the Sound, and retaining the *Aire*; as in the Second way: Sometimes (again) by making a *Transition* unto that *Concord*, in which you intend to Meet the Next *Note* of the *Ground*; in such manner, as you made it to the *Note* it self; according to the Third way: viz. by making 2, 3. or more of the Minutes ascend, or descend unto it, by degrees. Lastly; your *Division* may pass into the *Ground-Note's Concords*, either by *Leaps*, according to the Fourth way; or by *Degrees*, like the Fifth way, (which as I said (Page 23.) is *Descant*, so long as it continues in That Motion) and from thence, Return to the place where it begun, or else Pass On, to Meet the Next *Note* of the *Ground* in some of the *Concords*; according to the Nature of *Descant*. These severall wayes of *Breaking a Note*, are left to your Liberty, to use This, or That, as there shall be occasion.

A *Discord*, (viz. a *Second*, *Fourth*, *Seventh*, or their *Octaves*) is never to be used, to the beginning of the *Ground-Note*, unlesse in the way of *Syncope*, or *Binding*; as hath been shewed.

A *Sixth*, is feldome used as the *Leading-Note* of the *Division*, to any *Note* of the *Ground*, unles in *binding*; or, to such *Notes* of the *Ground* as require a *Sixth* to be joyned to them, in place of the 5th. What *Notes* those are, was partly shewed, Page 13. to wit; such, under which we suppose the Sound of a 3^d. to make up the full Latitude, or Compass of the *Basse*: not only sharp *Notes*, as there mentioned, which require the Lesser 6th. but sometimes also flatt *Notes*, requiring the Greater 6th. as you see in the *Middle Barre* of this *Example*; in which the black *Notes* expresse the full Compass of the *Basse*.

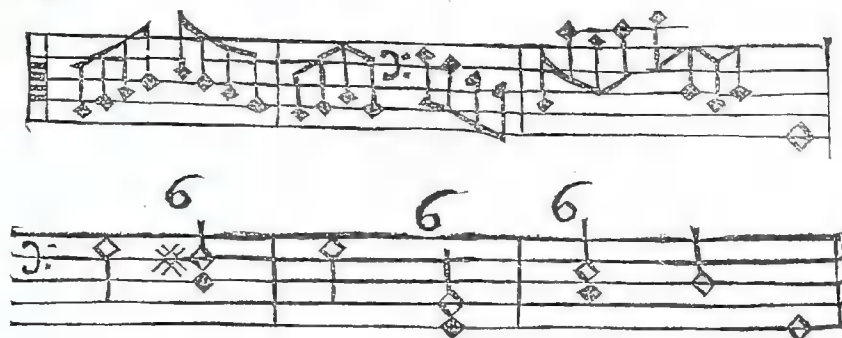
Example.



Now;

Now, if you do but break this *Ground* according to the black *Notes*, you will find that your *Division* doth, of it self, produce 6^{ths}. to those *Notes* which stand a 3^d. higher, as thus:

Example.



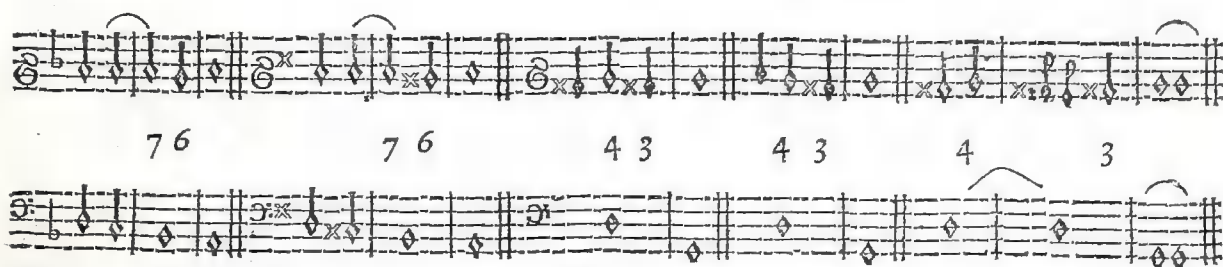
And here you may perceive a reason, why such *Notes* affect a 6th. more then a 5th. because a 5th. would be a *Discord* to the 3^d. below; which, (as I have shewed) is the Naturall Compass of the *Basse*.

Of Mixt Division.

Mixt-Division, I call That, which mixeth *Descant*, and *Breaking the Ground*, One with the Other; under which Terme I comprehend all *Division*, which presents unto our *Eares*, the Sounds of two, or more Parts moving together; which is expressed, either in *Single-Notes*, by hitting first upon one *Part*, and then upon Another; or in *Double-Notes*, by touching Two, or More Strings at once with the *Bow*. This; as it is more excellent then the single wayes of *Breaking the Ground*, or *Descanting* upon it; so it is more intricate; and requires something more of Skill, and Judgement, in Composition; by reason of certain Bindings, and Intermixtures of *Discords*, which are as frequent in This, as in Other *Figurate Musick*.

I will now give you *Examples* of This, and *Descant-Division*: not insisting upon the severall distances in an *Octave*, (now less needfull,) but upon such Passages as offer themselves most remarkable in *Grounds*; such are *Cadences*. And these, (how numerous soever they seem to be) are, in effect, but Two; that is to say, either a 7th. brought off with a 6th. after which the *Basse* falls a *Tone*, or *Semitone*; or else a 4th. brought off with a 3^d. after which the *Basse* commonly falls a 5th.

Example.

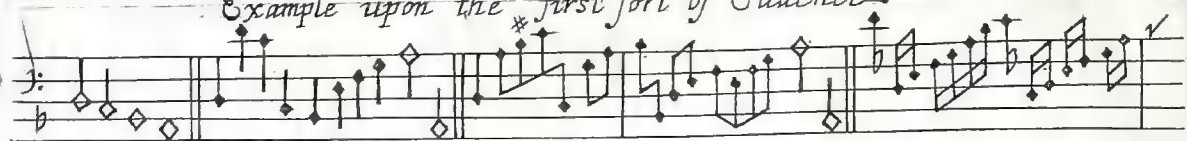


Your first *Example* shall be upon the First *Cadence*, and the *Notes* Leading to it; in which, you shall have, First; the *Ground* broken; Then; *Descant*; and Lastly; *Mixt Division*, both in *Single*, and in *Double Notes*; by which means, you may better discern how they differ, One from Another.

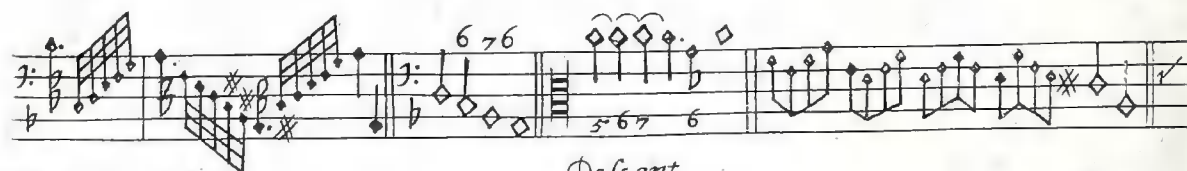
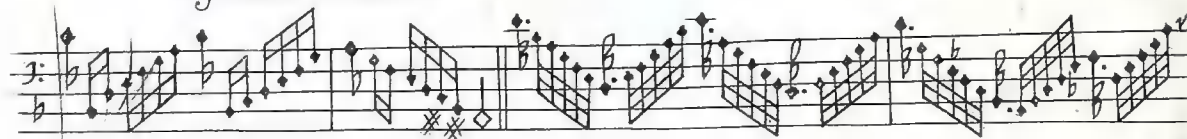
K

Example.

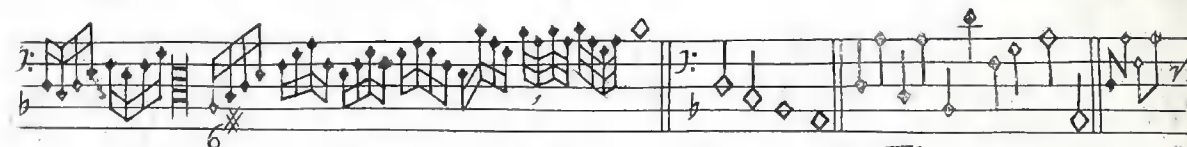
Example upon the first sort of Cadence.



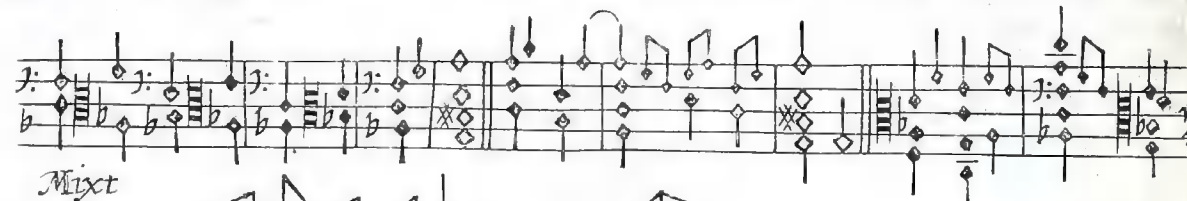
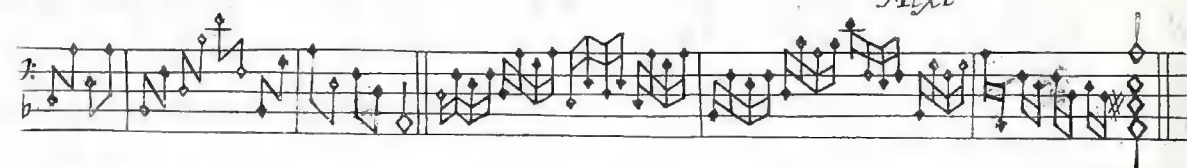
Ground broken



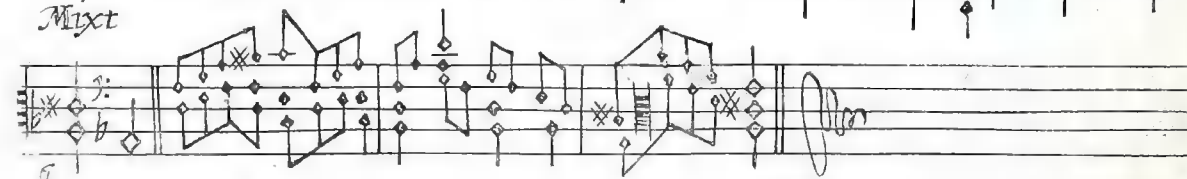
Descant



Mist



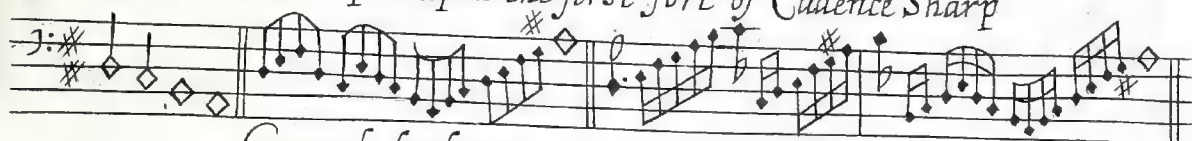
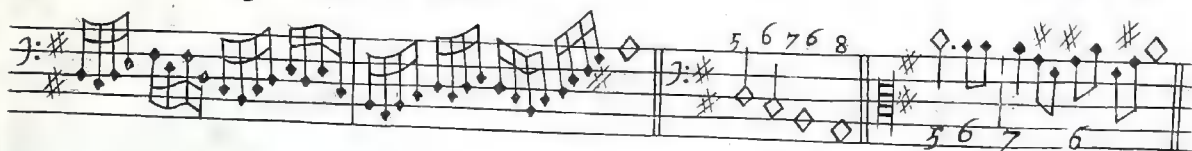
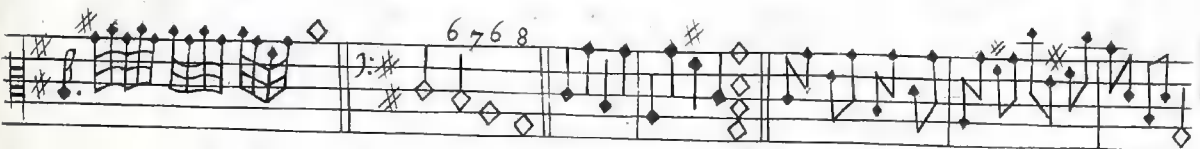
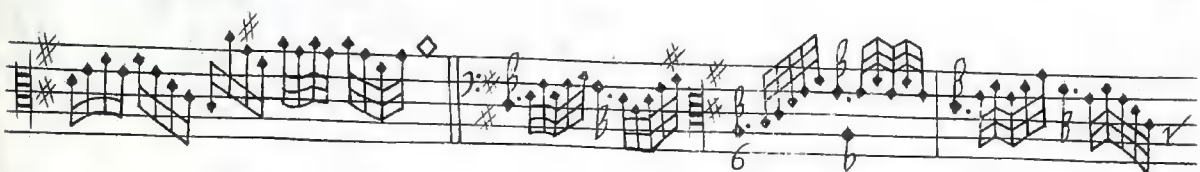
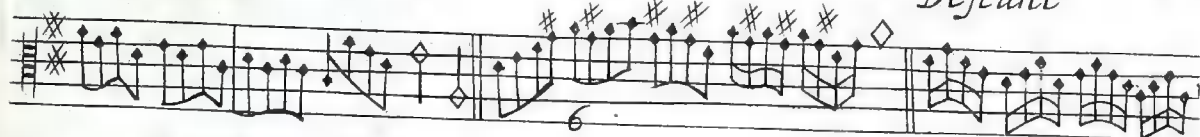
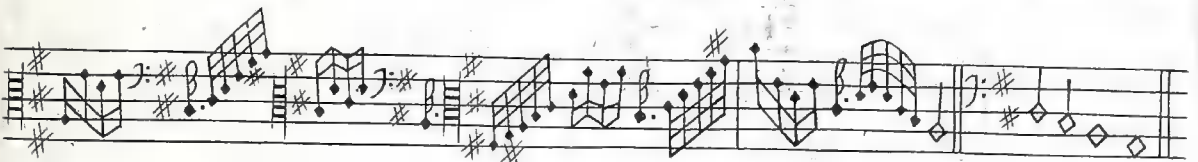
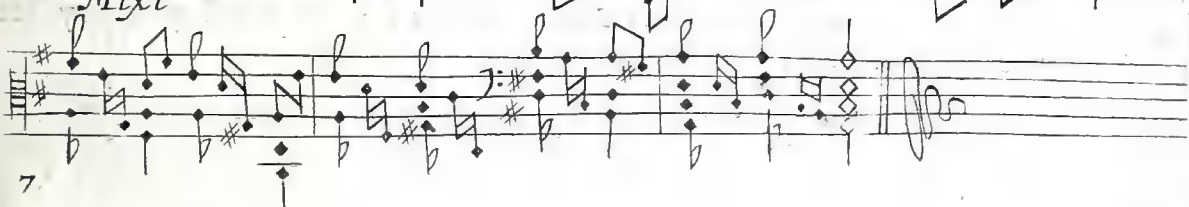
Mist



Here note; that in Playing to a *Ground*, we sometime (for Humour, or Variety) hold out one *Note* of *Descant*, to Two or Three *Notes* of the *Ground*, (such as will bear it) as you see in the first *Variation* of *Descant*, in this *Example*; where you may also behold a 7th. brought off with a 6th. which passeth immediately into its * desired 8th. In the other *Variations* of *Descant* you have This Figure [6] set under Those *Notes* which Lead the *Division*, answering to That *Note* of the *Ground* which requires a 6th. Lastly; you may observe, that sometimes, part of the Last, or concluding *Note*, is also divided; which is left to the Liberty of the *Player* or *Composer*.

Your Next *Example*, is the same *Cadence*, in sharp *Notes*.

Example.

Example upon the first sort of Cadence Sharp*Ground broken**Descant**Mixt**Mixt*

Though the *Ground* of these two *Examples*, be the same *Notes*; and consequently, the same *Descant*, or *Division*, which serves for One, might also serve for the Other; yet I was willing to set them Both; that you might perceive, how great a difference of *Aire*, there is betwixt the same *Notes*, *Flatt*, and *Sharp*; as upon hearing, will better appear unto you.

We will now proceed to the other sort of *Cadence*; which is, a 4th. brought off with a 3^d. And First, upon a *Minim*, thus.

Example of the Second Sort of Cadence upon a Minim

43

Ground Broken

Descant

Mixt

Mixt

8

Where you see, that if the *Notes* be Played twice so Long, as they are here set down; the *Example* is then a *Cadence* upon a *Semibreve*. Notwithstanding, I will set you it upon a *Semibreve*; and that I may comprise something more, under the same *Example*, I will place Four *Minims* before it; by which you may see how to divide upon *Notes* descending by degrees.

Example of the Second Sort of Cadence upon a Semibreve

This musical score, titled 'The Division-Violist', presents 'Example of the Second Sort of Cadence upon a Semibreve'. The score is written for a single melodic line on a five-line staff, featuring a variety of rhythmic patterns and accidentals. The notation includes many beamed sixteenth and thirty-second notes, as well as rests and accidentals (sharps, flats, and naturals). The score is divided into several sections, each labeled with a specific musical term: 'Ground broken' appears on the first staff; 'Descant' is labeled on the third staff; 'Mixt' is used twice, on the sixth and eighth staves. Additionally, there are numerical figures '6' and '343' written above the staff on the third staff. The score concludes with a double bar line and a final note. The page number '33' is in the top right corner, and the word 'In' is at the bottom right.

Ground broken

6 343

Descant

Mixt

Mixt

In

In This, and also in Other *Examples*, there is One thing which may Scandalize a Young *Musitian*; and perhaps give Offence to some Old *Critic*: in prevention whereof, I think it not amiss to speak a little.

Every *Composer* knows that the *Consecution* of 5^{ths}. or 8^{ths}. is not allowed in *Musick*; that is, betwixt two *Different Parts*, or *Voyces*. Now; when we Play *Division* to a *Ground*, it is to be considered, whether, or no, we Play a *Different Part* from the said *Ground*. I answer; in *Descant-Division*, we do: But in *Dividing the Ground*, we Play but the *same Part* with it; in which doing, if we hit upon the 8th. *Above*, or *Below* the *Ground-Note*, (which will produce, sometimes two or more 8^{hs}. together, as you see in the first Variation of the Precedent *Example*;) yet, This is still to be accounted, as but *One*, and the *same Sound* with the *Basse*; and therefore, if any man except against *such a Consecution* of 8^{ths}. he may as well except against the *Lute*, *Harpsecord*, and other *Instruments*, which have *Octaves* joyned to their *Basses*; which being struck one after another, produce the *Consecution* of so many 8^{ths}. together.

As for 5^{ths}. they cannot occurre in *Breaking the Ground*; because there we meet every *Succeeding Note*, in the *Unison*, or *Octave*. If they happen in *Descant*, there is no *Apologie* for them, except that One of them be a *False*, or *Defective* 5th. which, though not allowed by *Morley*, and some other *Precise Musicians* of Former Times; yet *Kirker*, *Mersennus*, and most *Moderne Authours*, as well *Writers*, as *Composers*, do both Use, and Approve it. For my Own Part, I do not only allow the *Consecution* of Two 5^{ths}. when One of them is *Defective*; but, (being rightly taken) esteem it among the *Elegancies* of *Figurate Musick*.

Your Next *Example*, is a *Cadence* upon a *Breve*, with Four *Minims* ascending by Degrees unto it.

Example.

An Example of the Second Sort of Cadence upon a Breve

This musical score is written for a single staff in bass clef, featuring a series of complex, rapid passages. The notation includes many beamed sixteenth and thirty-second notes, often with grace notes. The key signature has one sharp (F#). The score is divided into several sections by labels: 'Ground broken' appears on the first staff; '343' is written above a measure on the fourth staff; 'Descant' is written below the fifth staff; 'Mixt' appears below the sixth staff and again below the tenth staff. The score concludes with a final measure containing a '7' and a double bar line. The page number '10' is visible in the bottom left corner, and the word 'In' is in the bottom right corner.

Ground broken

343

Descant

Mixt

Mixt

10

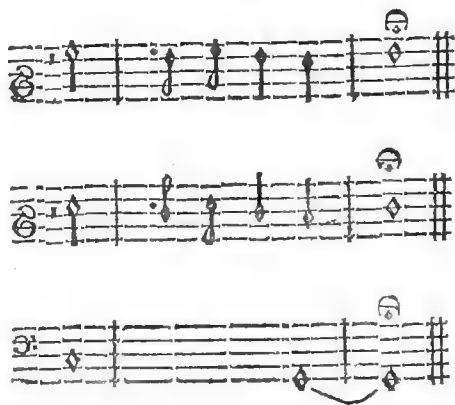
In

Concern-
ing Rising
or Falling
in 3^{ds}. or
6^{ths}. and
in what
Cases This
or That is
better.

In the *Mixt-Division* of these *Examples*, you have, in some Places, many 6^{ths}. taken One after another. in other Places, many 3^{ds}. Concerning which, observe; that in *Notes* where we hit two Strings at once with the *Bow*, 3^{ds}. are more easie for the *Hand*, and also more pleasing to the *Eare*, then many 6^{ths}. together. But in *Mixed-Notes*, where we hit One String after Another, 6^{ths}. are better then 3^{ds}. for the *Leaps* being greater, a greater diversity of Sound is presented to the *Eare*. Thence it proceeds that in *Skiping-Division*, we rather make use of 10^{ths}. then Simple 3^{ds}. when there follows many of them, One after Another.

Having spoken of *Cadences*, I must not omit a *Close*, which is made, without either of the before mentioned *Cadences*, and used for a Conclusion to some *Fancies*, *Motets*, or other Grave *Musick*; in which the *Basse* Falleth a 4th. or riseth a 5th. and part of the finall *Note* is commonly taken in to the *Descant* in this manner.

Example.



I will give you One *Example* of dividing upon it, because if at any time you Play or Compose *Division* to a *Through-Basse*, or *continued Ground*, you may happily meet with it. I will also set down a *Long*, or Four *Semibreves*, before the concluding *Note*, because I have known some *Beginners* apprehend great difficulty, in Playing upon *Notes* standing long in the same place.

When you see any *Note* with a *Taille* both upward and downward, (as in the Seventh Line of the next following *Example*) it signifies the Sound of two Strings in *unison*; one being stopped, the other open.

Example.

An Example of a Close without a Cadence ∞

The musical score is written on 11 staves. It begins with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties throughout the piece. The final staff ends with a double bar line and a fermata, indicating a close without a cadence. The page number '11' is written in the bottom left corner, and a small 'I' is in the bottom right corner.

I have not applied This *Example* into the severall Sorts of *Division*; because, the *Ground-Notes* standing so long in the same place, doe not admit a distinction, betwixt *Breaking* the *Ground*, and *Descanting* upon it: But this, which I have done, may suffice, to shew you the way of *Dividing* upon such *Notes*, albeit their Continuance were longer in the same place.

And, whereas in all the other *Examples*, I have Set the severall Wayes by themselves; that you might better perceive how they differ, One, from Another; yet, in Playing, or Composing, *Division* to a *Ground*, we may either Continue any One way, (perhaps a whole Strain together) or Change, from This, to That sort of *Division* as best pleases our *Fancy*; in so much, that sometimes, *Part* of the same *Note* is Broken in One Sort of *Division*, and *Part* of it, in Another, as you see in this *Instance*.

Example.

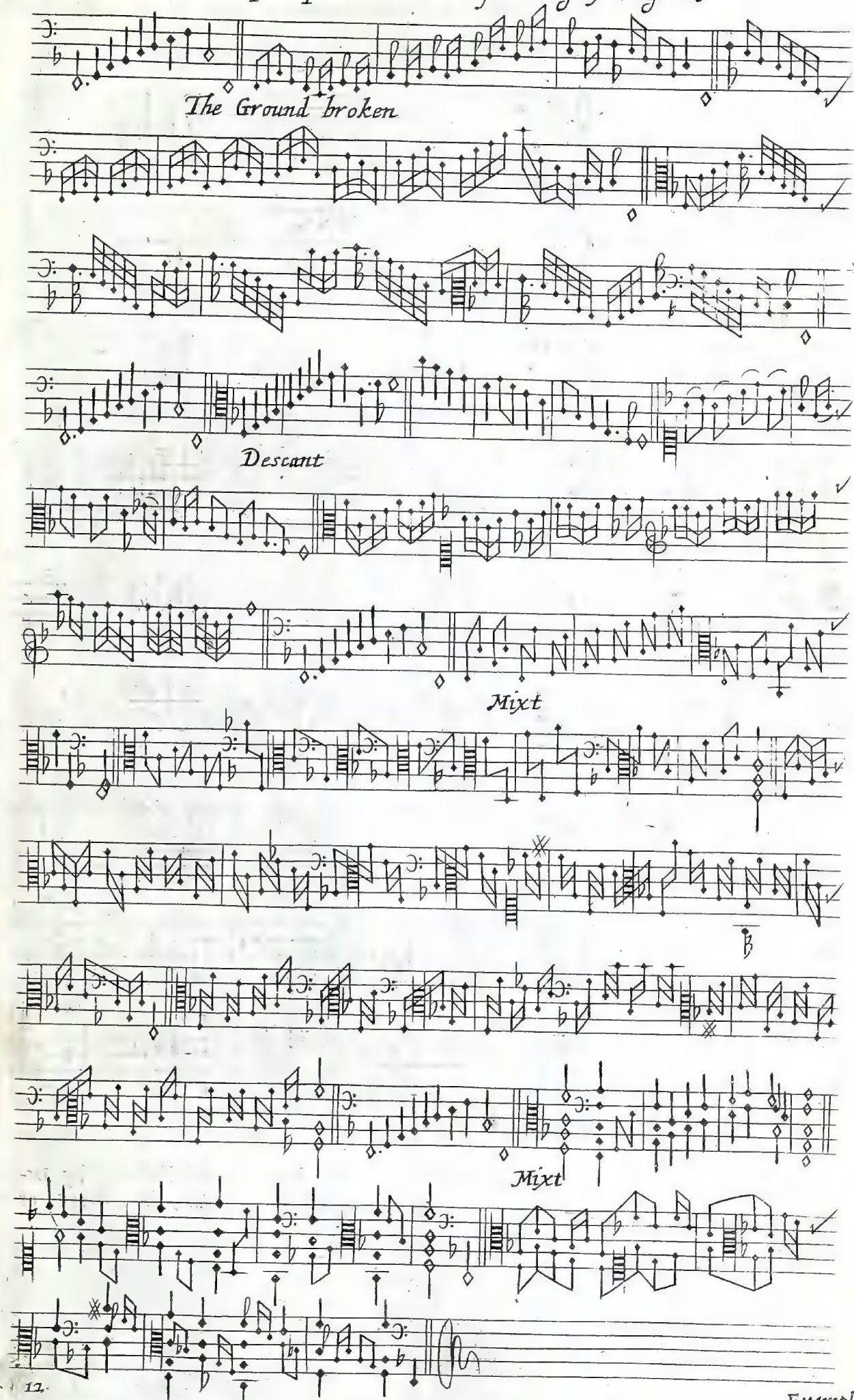


In which, the First Part of the *Semibreve* in *D*, is Divided, according to the way of *Breaking* the *Ground*, and the Latter Part of it, in the way of *Descant*.

Hitherto, we have treated concerning the dividing of *Minims*, *Semibreves*, or *Longer-Notes*; which, duly considered, might also serve for *Notes* that are *Shorter*: but, that I may, as near as I can, omit nothing which may ease, or assist the *Young Practitioner*, I will give some *Examples* upon *Shorter Notes*, as *Crotchets*, and *Quavers*; with such *Observations*, as I think requisite; and First, of *Crotchets* Rising, and Falling, by Degrees.

Example.

An Example upon Crochets ascending by Degrees



An Example upon Crochets descending by Degrees

The Ground broken

Descant

Mixt

Mixt

17

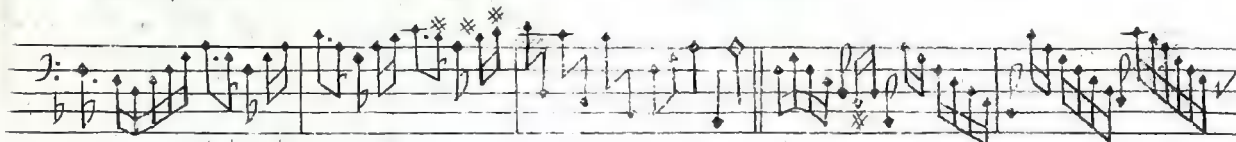
In these Two *Examples*, you have had *Crotchets*, *Rising*, and *Falling*, by *Degrees*. I will now shew you them moving by *Leaps*, or *Intervalls*, in a *Ground* of two *Strains*.

Example.

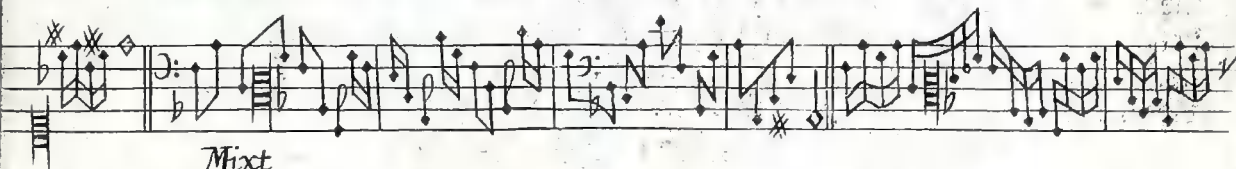
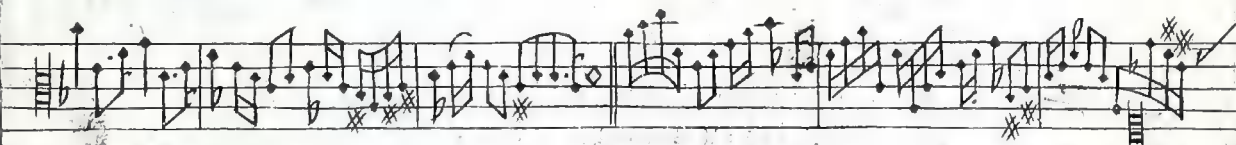
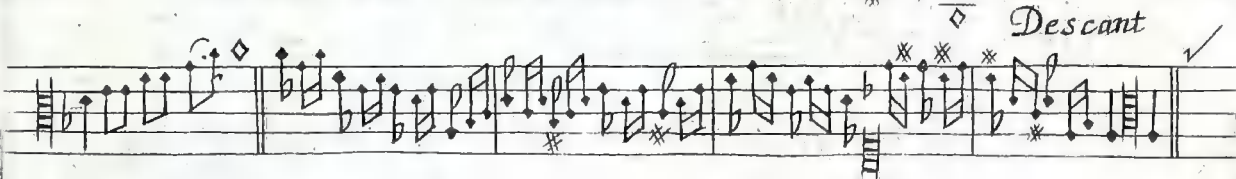
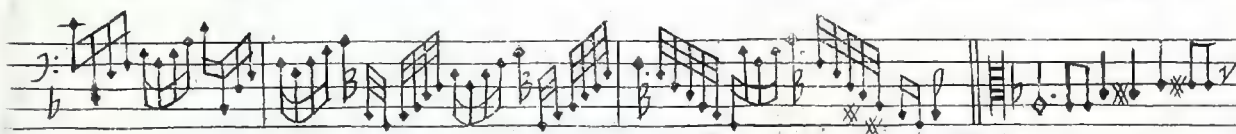
An Example of Crochets rising and falling by Leaps



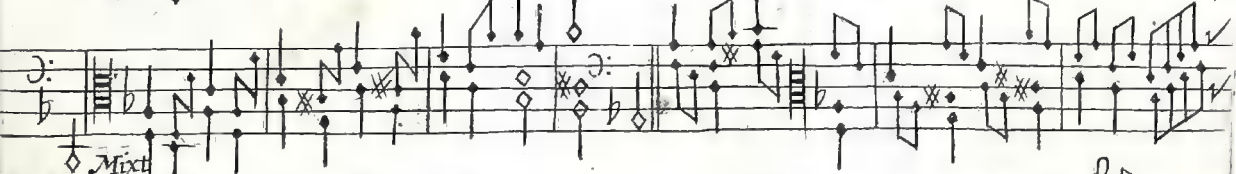
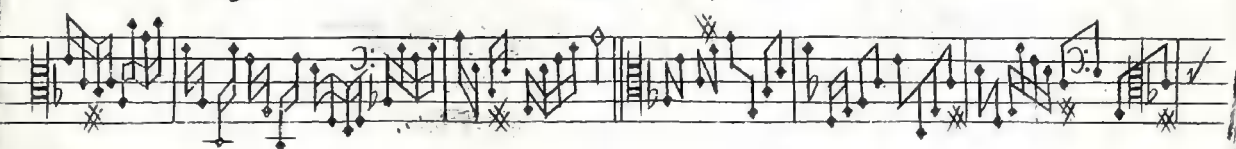
The Ground



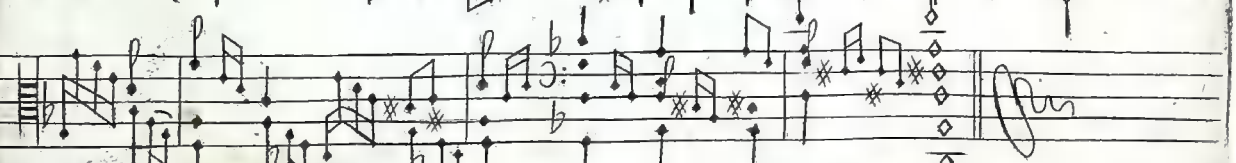
The Ground broken



Mixt



Mixt



In This *Ground*, you have all the *Intervalls*, or *Distances*, which are in an *Octave*; for in the First Strain, you have 3^{ds}. Falling, and 4^{ths}. Rising; which include, (as the same thing,) 6^{ths}. Rising, and 5^{ths}. Falling. In the Second Strain; you have, (on the contrary,) 3^{ds}. Rising, and 4^{ths}. Falling; which is the same with 6^{ths}. Falling, and 5^{ths}. Rising. And lastly, for 7^{ths}. you have Them included (by their Opposite *Octaves*) in Those *Notes*, which Rise, or Fall, by Degrees.

Of Quavers.

Quavers to be considered, whether they be not the *Minute Parts* of some longer Note. If *Quavers* occur, in a *Ground* proposed unto you, to Play, or Make *Division* on upon; you are, First, to consider, whether, or no, they be not the *Minute Parts* of some longer Note; as for *Example*; when they move by Degrees, in such Instances as These.

Example.



Here, they signifie no more then the *Plain-Notes* you see in the Next *Barres* after them: and therefore, if you Play upon Such *Quavers*, as though they were the said *Plain-Notes*, making your *Division* proceed in a contrary Motion, it may pass for current, especially in Playing to a *Ground*, *Ex tempore*. But in case you desire to divide the *Quavers* Themselves, or to Play *Descant*, or *Mixt Division* Upon them, I will shew you them, according to the *Method* of our former *Examples*, both, Rising, and Falling, by Degrees.

Example.

An Example upon Quavers Rising and Falling by Degrees.

The musical score consists of ten staves of music, each featuring a different variation of quaver patterns. The variations are labeled as follows:

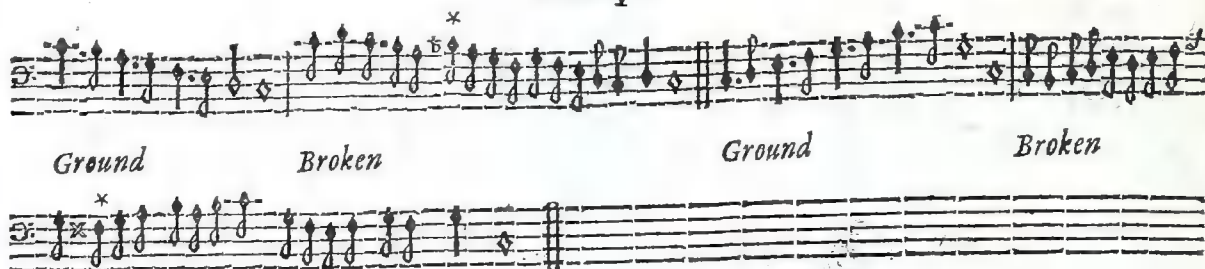
- Staff 1: *The ground*
- Staff 2: *The Ground broken*
- Staff 3: *The Ground*
- Staff 4: *Descant*
- Staff 5: *The Ground*
- Staff 6: *Mixt*
- Staff 7: *Mixt*
- Staff 8: *Mixt*
- Staff 9: *Mixt*
- Staff 10: *Mixt*

The notation includes various musical symbols such as quavers, beams, and rests, illustrating the rising and falling patterns of the quavers by degrees.

The First Variation of this Example, where the *Quavers* are broken into *Semi-quavers*, is a little irregular, as to what we have delivered concerning Meeting each following *Note* in the *Unison*, or *Octave*; for Here, each other *Quaver* is met in a *Second*. But necessity, and the shortness of the *Dissonance*, render That excusable in *Short Notes*, which would not be Allowed in *Longer*. For as *Crotchets*, so broken into *Quavers* are not very commendable, so *Minims* broken into *Crotchets*, after the same Manner, would be much worse. But if That, *Ascending*, or *Descending*, by *Degrees*, consisted of *Pricked-Notes*, Succeeded by *Notes* of the Next less quantity: Then, that way of Breaking would be both Regular and Commendable; as thus,

Example.

Example.



Of Notes
being
made Flat
or Sharp,
in relation
to the
4th. Above, or
Below.

If you ask me, why I have put a *b* Flat to that *Quaver* in *B*; I answer; because the *Division* Descends from it to *F*, which is *Flat*. Again; in the *Other Part* which Ascends, there is a *Quaver* in *F* made *Sharp*, because the *Division* Ascends from it, to *B*, which is *Sharp*: Both which are grounded upon the same Reason; which is, that in four Notes Ascending, or Descending by Degrees, we seldom exceed the distance of a Full, or Perfect 4th. lest we produce unto the *Eare* that harshness, which is called *Relation not Harmonicall*. For though the *Less* 4th. (that is; when the Lower terme is *Sharp*, and the Higher, *Flat*) be most Frequent, and very Agreeable, in *Musical Progression*; yet when Both termes are extended, the Higher being *Sharp*, and the Lower, *Flat*: the distance is a *Tritone*, which is more by half a Note, then a Perfect 4th. and therefore when this happens, we commonly alter That which comes first in compliance To (and preparing the *Eare* For) that which is to follow.

As for *Quavers* moving by *Leaps*, I have little to say; more then that *Grounds* ought not to consist of Notes so Short, as *Quavers*, in such a movement. But if such Notes should be proposed unto you, to *Divide* upon; you may serve your self by that *Example* you had, of *Crotchets*; in making Them, *Quavers*, and the *Quavers* upon them, *Semiquavers*; or, as you see in this following *Example*.

Quavers moving by Leaps

The Ground broken

Descant

Mixt

Mixt

By these *Examples*, and what hath been delivered, you see in what Manner *Notes* are divided; either according to the Way of *Breaking the Ground*; of *Descanting* upon it; or of *Mixt Division*: which severall *VVayes*, have been set down seperately, to give you a more Full, and Perfect Knowledge of each *VVay*; but you are now left to your liberty, to use This, or That, or Mingle One with Another, as shall best please your *Fancy*.

And now there remains no more to be said, of *Dividing Notes*, (as I conceive) but that I give you some assistance, by taking you, as it were, by the *Hand*, and Leading you into the easiest *VVay* of Playing *Extempore* to a *Ground*.

How to
Play Ex
tempore
to a
Ground.

First; you are to make choice of some *Ground*, consisting of *Semibreves*, or *Minims*; or of *Semibreves*, and *Minims*; for such ought *Grounds* to be, that are proposed to be Played upon at Sight. Next; you ought to be provided of *Ten*, or a *Dozen Points of Division*; (the more, the better) each consisting of a *Semibreve*, or *Minim*; which must be accomodated to the First *Note*, or *Notes*, of your *Ground*.

Being thus prepared, take the Easiest of the said *Points*, and, by applying it First to One *Note*, and Then to Another; endeavour to carry it on, through the whole *Ground*. *VVhen* by practice you can do This; take Another *Point*, and do the like with It; and so from One, to Another.

I will here for your ease, and encouragement, furnish you with a *Ground*, and also with some *Points*; to which, you may adde infinite more at your pleasure.

The musical notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation is divided into two main sections: 'The Ground' and 'points'.

The Ground: This section is the first part of the notation, starting with a treble clef and a key signature of one flat. It consists of a series of notes and rests, with a final measure containing a double bar line. The label 'The Ground' is written below the first few measures.

points: This section follows the ground and consists of 24 numbered measures, each containing a different musical phrase. The measures are numbered 1 through 24, with some numbers appearing twice (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24). The notation for these points is more complex, often featuring multiple notes beamed together, and some measures contain a double bar line.

Let us now take some of these *Points*, and apply them to the *precedent Ground*; that you may, by *Example*, see how they are to be carried on.

○

Example.

An Example for carrying on a point upon a Ground

The musical score is written on a single staff and consists of several measures. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The measures are numbered 1, 2, 3, 4, 5, 6, 16, 21, and 18. The score is divided into measures, with measure numbers 1, 2, 3, 4, 5, 6, 16, 21, and 18 indicated. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

This

This driving, or carrying On, a *Point*, doth much ease the *Invention*, which hath no further trouble, so long as the *Point* is continued, but to place, and apply it to the severall *Notes* of the *Ground*. Besides; it renders the *Division* more Uniforme, and also more Delightfull; provided, you do not cloy the *Eare* with too much repetition of the same thing; which may be avoyded by some little Variation, as you see I have done in carrying on some of the before-going *Points*. Also you have liberty to Change your *Point*, though in the Midst of your *Ground*; or Mingle One *Point* with another, as best shall please your *Fancy*. Thus much for carrying on *Points*; and now let me advertise you

Concerning the ordering, and disposing of Division.

VWhen you are to Play *Division* to a *Ground*, I would have you First Play over, the *Ground* it self; for these Reasons. (1) That Others may heare what *Notes* you divide upon. (2) That your self may be better possessed of the *Ayre* of the *Ground*, in case you know it not before. (3) That he who Playes the *Ground* unto you may better perceive your *Time*, or *Measure*. The *Ground* Played over, you may *Break* it, into *Crotchets*, and *Quavers*, or Play *Slow Descant* to it, which you please. If your *Ground* be of Two or Three Strains, you may do by the Second, or Third, as by the First. This done, and your *Ground* beginning over again; you may then *Break* it into *Division* of a *Quicker Motion*; driving on some *Point*, or *Points*, as hath been shewed. When you have prosecuted that Manner of Play, so long as you please; and shewed some *Command* of *Hand*; you may fall off to *Slower Descant*, or *Binding Notes*, as you see cause; Playing also Sometimes Lowd, or Soft, to expresse Humour and draw on Attention.

After this, you may begin to Play some *Skippping Division*, or *Points*, or *Tripla's*, or what your present *Fancy*, or *Invention* shall prompt you to; changing still from one Variety to another; for, Variety it is, which chiefly pleaseth. Without which the best *Division* in the World still continued would become Tedi-ous to the *Hearer*; and therefore you must so place and dispose your *Division*, that the Change of it from One kind to Another, may still beget a new attention. And this is generally to be observed, whether your *Ground* consist of One, or more Strains, or be a *Continued Ground*, of which I must also speak a little.

A *Continued Ground*, used for Playing, or Making *Division* upon, is (for the most part) the *Through-Basse*, of some *Motett*, or *Madrigall*, proposed, or selected, for That purpose. This, after you have Played Two or Three *Semibreves* of it, Plain; to let the *Organist* know your *Measure*; you may begin to divide, according to your *Fancy*, or the former *Instructions*; untill you come near some *Cadence*, or *Close*; where, I would have you shew some Agility of *Hand*. Here, (if you please) you may rest a *Minim*, two, or three, letting the *Ground* go on, and then come in with some *Point*: after which you may fall to *Descant*, *Mixt-Division*, *Tripla's*, or what you please. In this manner, Playing sometimes *Swift Notes*; sometimes *Slow*; changing from This, to That Sort of *Division*, as may best produce Variety: you may carry on the rest of the *Ground*; and if you have any thing more excellent then other, reserve it for the Conclusion.

Of Composing Division for One Viol to a Ground.

When you compose *Division* to a *Ground*, endeavour to make it easie for the *Hand*; for, of things equally excellent in their *Composition*, That is alwayes to be preferred, which is more easie to be performed. Hence, we may conclude, that no man is fit to compose *Division* to a *Ground*, (how great a *Musitian* soever he be) unless he understand the *Neck* of the *Instrument*, and the *Method* of *Fingering*, belonging to it.

This is all I have to say concerning *Division* for One *Viol*; more then that I would have you peruse the *Divisions* which other men have made upon *Grounds*; as those of Mr. Henry Butler, Mr. Daniel Norcome, and divers other Excellent Men

of this our Nation, (who, hitherto, have had the preheminance for this particular Instrument) observing, and Noting in their *Divisions*, what you find best worthy to be imitated.

Of two Viols Playing together to a Ground.

After this discourse of *Division* for One Viol; I suppose it will not be unseasonable, if I speak something of *Two Viols* Playing together to a *Ground*; in which kind of *Musick*, I have had a little experimentall knowledge; and therefore will deliver it in such order as I have known the Practice of it; referring the Improvement thereof to further Experience.

Let the *Ground* be Pricked down in three Severall Papers: One, for him who Playes on the *Organ*, or *Harpsecord*; and the Other Two, for them that Play on the *Viols*; which, for *Order*, and *Brevity*, I will distinguish by three *Letters*: Viz. *A.* for *Organist*; *B.* for *First Basse*, and *C.* for the *Second*.

Each of these having the Same *Ground* before him, they may all begin together; *A.* and *B.* Playing the *Ground*, and *C.* *Descanting* to it in *Slow Notes*, or such as may sute a *Beginning*.

This done; let *C.* Play the *Ground*, and *B.* *Descant* to it, as the Other had done before; but with some little *Variation*. If the *Ground* consist of *Two Strains*, the like may be done by the *Second*; One, still Playing the *Ground*, whilst the Other *Descants*, or *Divides* upon it.

The *Ground* thus Played over; *C.* may begin again, and Play a *Strain* of *Quicker Division*; which ended, let *B.* answer the Same, with Another, Something Like it, but of a little more *Lofty Ayre*; for the better performance whereof, (if there be any difference in the *Hands*, or *Inventions*,) I would have the better *Invention Lead*; but the more able *Hand* still Follow, that the *Musick* may not seem to go less in performance.

When the *Viols* have thus (as it were) Vied, and revied, to one another; *A.* (if he have *Ability* of *Hand*,) may, upon a *Signe* given him, put in his *Strain* of *Division*; the *Two Viols* Playing, One of them the *Ground*, and the Other *slow Descant* to it. *A.* having ended his *Strain* of *Division*; the same may be answered, First, by One Viol, and then by Another.

Having answered One Another in this Manner, so long as they think fit; the *Two Viols* may divide a *Strain* Both together; consisting of *Crotchets*, *Quavers*, or *Semiquavers*, as they please; in which doing; let *B.* Break the *Ground*, according to the *Wayes* mentioned, Pag. 22, 23. and if Necessity, or his own *Fancy*, move him to fetch a *Compass*; let it be done in moving to the *Octave*, upward, or downward; returning back, either to end upon the *Note* it Self, or make a *Transition* to the *Note* following. By this, *C.* knowing *B.*'s *Motion*, he knows how to avoyd running into the same; and therefore will move into the 3^d. or 5th. according to the *Way* of *Descant*. Thus much in relation to the present *Note*, or *Note Divided*.

Now, for meeting the *Next Note*, let *C.* take these *Observations*. (1) That whereas *B.* in *Breaking* the *Ground*, doth meet every *Next Note*, in the *Unison*, or *Octave*; his securest *Way* is to meet the said *Next Note* in a 3^d. or in a 5th. if their *Motions* be contrary. (2) That such *Notes* of the *Ground* as require a 6th. to be joyned to them, may be met either in the 6th. or in the 3^d. (3) That at a *Close*, or upon such *Notes* as signifie a *Cadence*, he may (after he hath divided the supposed *Binding Note*) meet the *Cadent Note* of the *Ground*, in an *Unison*, or *Octave*.

These *Directions* observed, the *Two Viols* may move a whole *Strain* together, in *Extemporary Division*, without any remarkable clashing in 5^{ths}. or 8^{ths}.

When they have proceeded thus far; *C.* may begin some *Point* of *Division*, of the length of a *Breve*, or *Semibreve*, naming the Word *Breve*, or *Semibreve*, by which *B.* may know his *Intention*: which ended; let *B.* answer the same, upon the succeeding *Note*, or *Notes*, to the like quantity of *Time*; taking it in that Manner, One after Another, so long as they please; which done, they may be-
take

take themselves to *Another Point*, of a different *Length*, which will produce a *New Variety*.

This contest, in *Breves*, *Semibreves*, or *Minims*, being ended, they may give the *Signe* to *A.* if (as I said) he have *Ability of Hand*, that he may begin *His Point*, as they had done, One to Another; which *Point* may be answered by the *Viols*, either *Severally*, or *Joyntly*; if *Joyntly*, it must be done according to the former *Instructions* of dividing *Together*; Playing still *Slow Notes*, whilst *A. Divides*.

When this is done, *Both Viols* may Play another *Strain* together, either in *Quick*, or *Slow Notes*, which they please; and if the *Musick* be not yet spun out to a sufficient *Length*, they may then begin to Play *Tripla's*, and *Proportions*, answering One Another, either in *Whole Strains*, or in *Parcels*; and after That, joyn together in a *Thundering Strain* of *Quick Division*, with which they may conclude; or else, with a *Strain* of *Slow*, and *Sweet Notes*; according as may best suit the circumstance, of *Time*, and *Place*.

I have known this kind of *Extemporary Musick*, sometimes (when it was performed by *Hands* accustomed to Play together) pass off, with greater *Applause*, then those *Divisions*, which had been the most *Studiously Composed*.

Some Observations, in Composing Divisions, of Two, and Three Parts.

Now; in Composing *Division* for *Two Basse Viols*, you may follow this *Method*, Two Basses. more, or less, as you please; moulding it into what form you like best; as making sometimes *This*, sometimes *That Part*, move *Above*, or *Below*: sometimes answering One Another; and sometimes joyning them, in *Division*, *Both* together; sometimes in *Slow*, sometimes in *Quick Motions*; such, as may best produce *Variety*: But, after their answering One Another by *Turns*, I would alwayes have them joyn *Together*, in some *Strain* of *Division*; with which, or with some *Slow*, and pleasing *Descant*, you may conclude your *Composition*.

If you make *Division* for *Two Trebles*; *Both* must be in the way of *Descant* to the *Ground*: and when they move in *Quick Notes*, *Both Together*; their most usual passage will be in 3^{ds}. or 6^{ths}. to One Another; sometimes, an intermixture with other *Concords*; but such, as must still have relation to the *Ground*. As for their answering One Another; their severall *Motions*, and *Changes*, in order to *Variety*; the same is understood as of the *Former*. Two Trebles.

In *Composing*, for a *Treble*, and *Basse*, you are to consider the *Nature*, and *Com-* Treble and Basse. *passé* of either *Part*: framing your *Division* according thereunto; which in the *Higher Part*, will be *Descant*; in the *Lower*, a more frequent *Breaking* of the *Ground*.

The same regard, to the *Nature* of the *Parts*, must be had in *Composing* for *Two Trebles*, and a *Basse*; or for *Two Basses*, and *One Treble*. Two Trebles and Basse.

In *Divisions* made for *Three Basses*, every *Viol* acts the *Treble*, *Basse*, or *Inward Part*, by *Turns*. But here you are to Note, that *Divisions*, of *Three Parts*, are not usually made upon *Grounds*; but rather *Composed* in the way of *Fancy*: beginning with some *Fuge*; then falling into *Points* of *Division*; answering One Another; sometimes *Two* answering *One*, and sometimes, *All* joyning *Together* in *Division*; But commonly, Ending in *Grave*, and *Harmonious Musick*. Two Basses and a Treble. Three Basses.

Howbeit; if, after each *Fancy*, there follow an *Aire*, (which will produce a pleasing *Variety*;) the *Basses* of *These*, consisting of *Two*, *short Strains*; differ very little from the *Nature* of *Grounds*; as may be seen in the *Basse* designed for the *Organ*, or *Harpsecord*.

These Aires, or *Allmains*, Begin like *Other Consort-Aires*; after which they Repeat the *Strains*, in divers *Variations* of *Division*; *One Part* answering *Another*, as formerly mentioned.

In these severall Sorts of *Division*, both for *Two*, and *Three Parts*, my Self (amongst Others more Excellent) have made divers *Compositions*; which, perhaps might be serviceable to *Young Musicians*; either for their *Practice*, or *Imitation*; but the *Charge* of *Printing Divisions*, (which cannot be well expressed unlesse by *Cutts*

in Copper) doth make That kind of *Musick*, less communicable. But, if you desire *Written Coppies* of *Divisions*, made for *Two*, or *Three Parts*, (a thing most necessary to those who intend to *Compose* such like themselves) none hath done More in That kind, then the ever Famous, and most Excellent *Composer*, in all Sorts of *Modern Musick*, Mr. *John Jenkins*. And here might I mention (were it not out of the *Rode* of my *Designe*) diverse Others; most Eminent Men of this our Nation; who, for their Excellent, and Various *Compositions*, especially for *Instruments*, have, in my Opinion, far out-done those Nations so much cryed up for their Excellency in *Musick*: but my naming them would signifie little, as to any Addition to their Reputations; they being sufficiently known, and honored, by their own *Works*: neither had I taken upon me, to nominate any Person, had it not been upon the necessary accompt of *Division-Musick*; the peculiar Subject of my now ended Discourse.

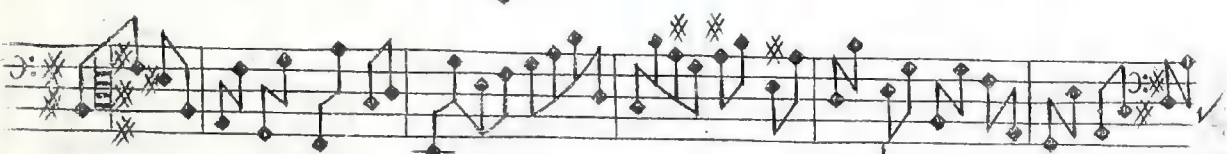
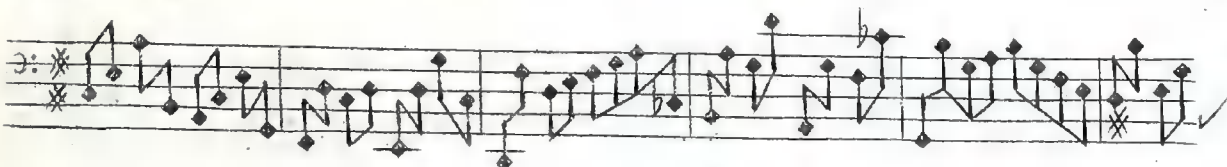
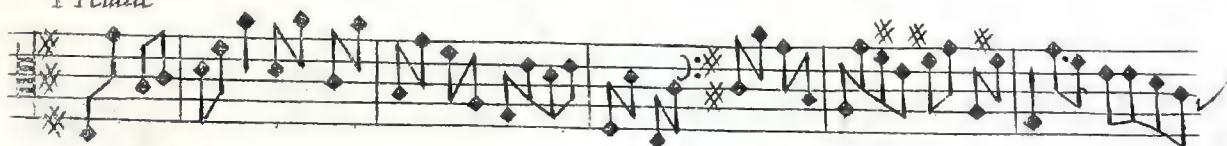
ADVERTISEMENT.

Having this opportunity, I cannot but advertise my *Reader*; that in the year, 1655. a little Book of Doctor *Cambians* was Printed, with some short *Annotations*, which I had formerly added thereunto, at the Request of a Worthy Friend; to solve such doubts as occurred to him in reading the said Book. These, I should scarce have thought worth owning, though they had been set out to their best advantage; but in that manner they are Printed (the Letters and Marks being left out, which pointed to what words of the Text they had relation) I was much troubled and ashamed at the sight of them. Besides, there are some words misprinted, others quite left out; which destroyes the Sense of what I intended. As for Instance, In my short *Exposition* of the *Gamut*, or *Scale of Musick*, which follows the Doctors Preface, (in the tenth Line after the Title) where (Speaking of the *Cliffs*) I said, *they open the meaning of the Song unto us*, it is Printed *Longs unto us*. Again; In the same Page (Line fourteenth and fifteenth) where I said, *when you look upon any Song or Piece of Musick, you commonly see five Rules, &c.* the words *you commonly see*, are quite left out. Moreover; at the end of the said *Exposition* of the *Gam-ut*, there is set an *Example of Notes*, and their value, different from that which my words do there explicate. This I thought fit to Publish, as well for my own Vindication, as Correction of the said Faults.

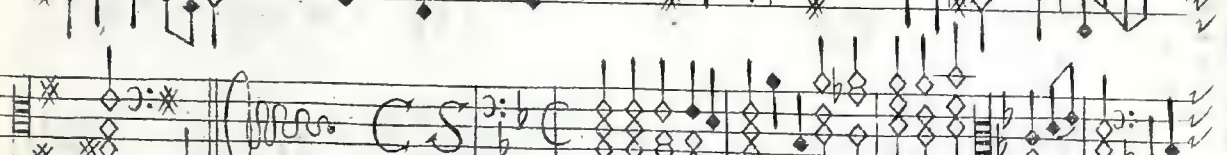
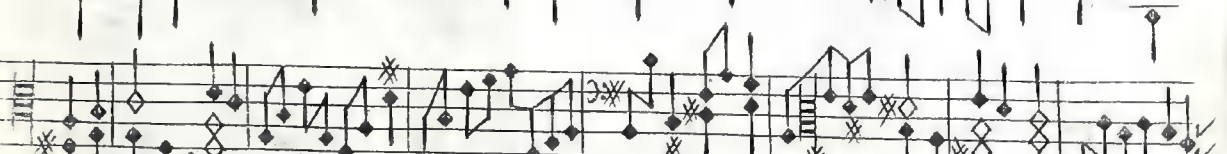
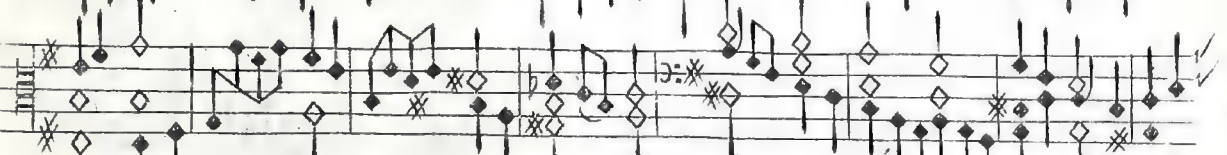
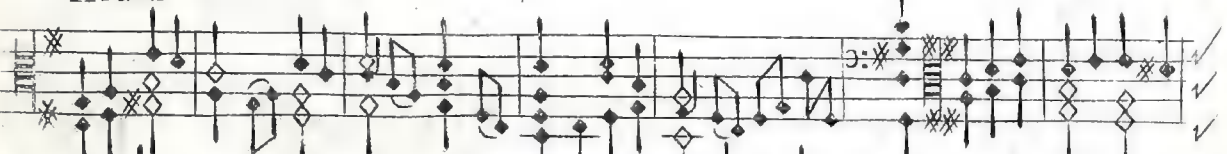
As for the Faults of this Present Book, whether relating to the *Text*, or to the *Figures*, I hope they are not remarkable. Only, that the *Examples* (being cut and engraven by those not accustomed to that kind of *Work*, nor acquainted with *Musick-Notes*) are, in some places (though true) not so fair and formall to the Eye as I could wish. What failings may appear in the Discourse it self; which, perhaps, by a longer consideration, might have been avoided, Importuned Haste must plead a pardon for them.



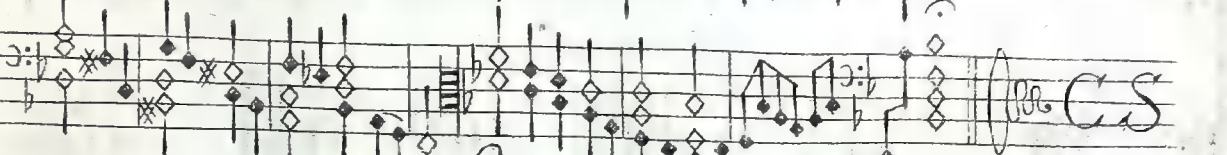
Prelude



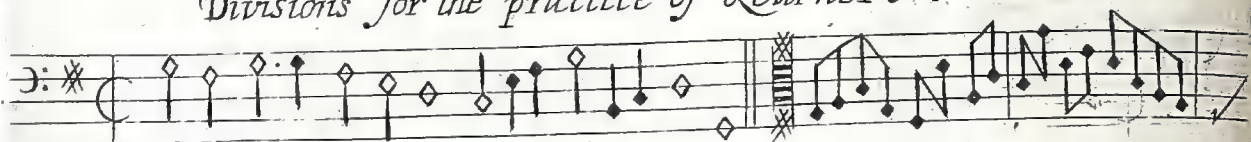
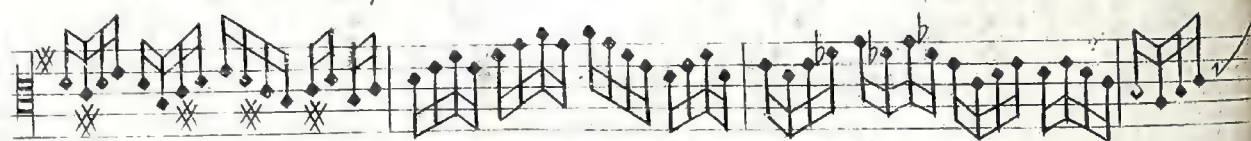
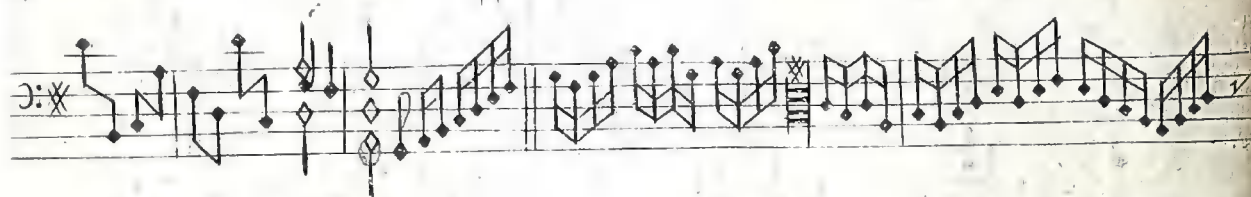
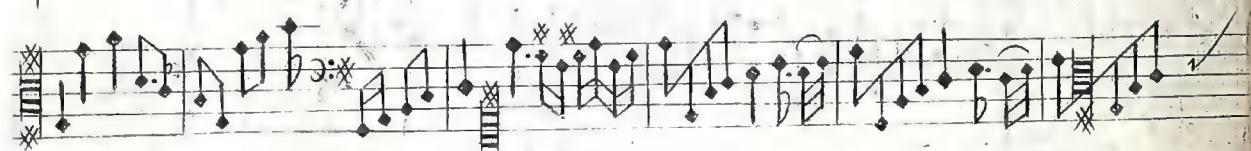
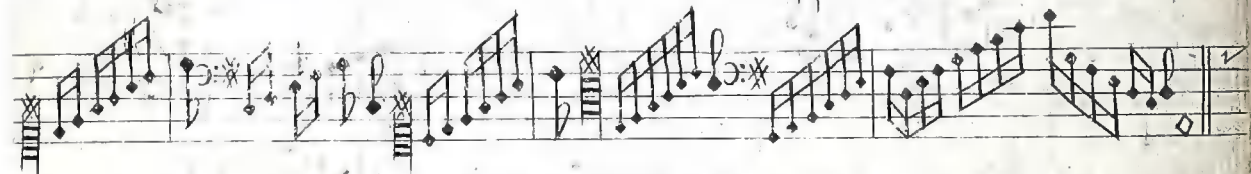
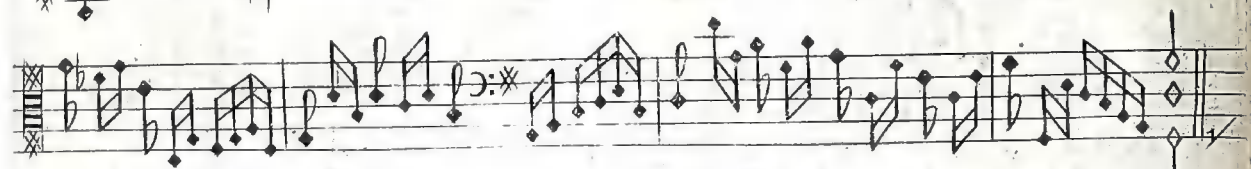
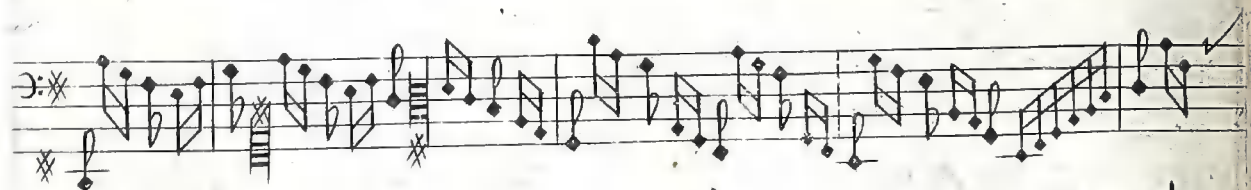
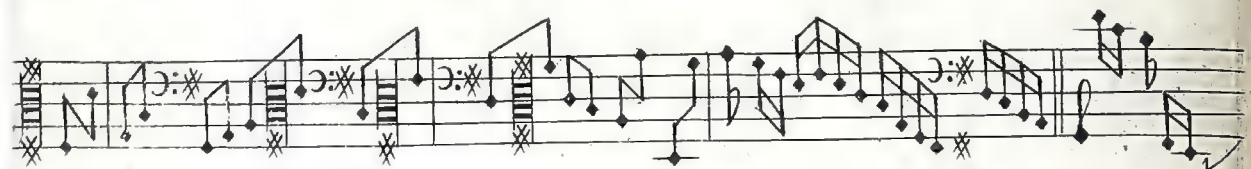
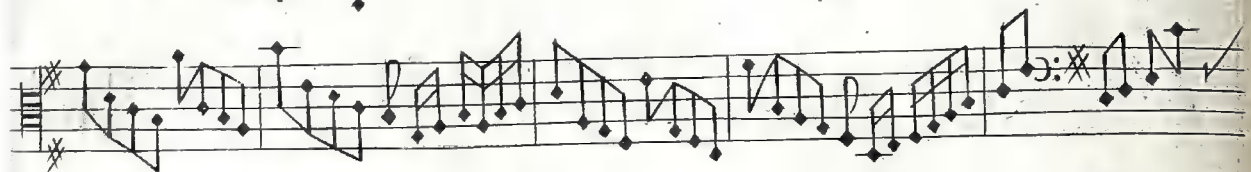
Prelude



Prelude



2

Divisions for the practice of Learners*The Ground*

Handwritten musical score on page 55, featuring ten staves of music. The notation includes treble clefs, common time signatures (C), and various note values (quarter, eighth, sixteenth notes). There are also rests, accidentals (sharps, flats, naturals), and some unusual symbols like asterisks and a 'C.S.' at the bottom right.

1

2

3

4

5

6

7

8

9

10

C.S.



A handwritten musical score on 11 staves. The notation is complex, featuring many beamed notes, slurs, and various accidentals (sharps, flats, naturals). The key signature is mostly one flat (B-flat), with some staves showing changes to two flats (B-flat and E-flat) or one sharp (F-sharp). The time signature is mostly common time (C), with some staves showing 3/4 or 2/4. The score ends with a double bar line, a fermata, and the letters "C.S." written on the staff. Below the final staff, the letter "R" is written.

R

This page contains a handwritten musical score, likely for a piano or similar instrument. The score is written on 11 staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The music is organized into measures, with some measures containing multiple notes beamed together. There are also some markings that look like asterisks or small 'x' marks, possibly indicating specific performance techniques or corrections. The overall style is that of a personal manuscript or a working draft.

A handwritten musical score on 12 staves. The notation is complex, featuring many beamed notes, accidentals (sharps, flats, naturals), and various musical symbols. The score is organized into measures, with some measures containing multiple staves. The notation includes many accidentals, particularly sharps and flats, and some measures have multiple staves. The score is written in a style that suggests it might be a draft or a working manuscript. The notation includes many accidentals, particularly sharps and flats, and some measures have multiple staves. The score is written in a style that suggests it might be a draft or a working manuscript. The notation includes many accidentals, particularly sharps and flats, and some measures have multiple staves. The score is written in a style that suggests it might be a draft or a working manuscript.

6

7

8

CS

A handwritten musical score consisting of 12 staves, numbered 1 through 10. The notation is complex, featuring various musical symbols including notes, rests, and accidentals. The staves are arranged vertically, with the first staff at the top and the tenth staff at the bottom. The notation includes many sharp and flat symbols, suggesting a key signature of multiple sharps or flats. The handwriting is in black ink on aged, slightly yellowed paper. The score appears to be a single melodic line, possibly for a piano or violin. The notation is dense, with many notes and accidentals, and some staves have additional markings like '1', '2', '3', '4', '5', '6', '7', '8', '9', and '10' above them, which could be measures or measures groups. The overall style is that of a personal manuscript or a working draft.

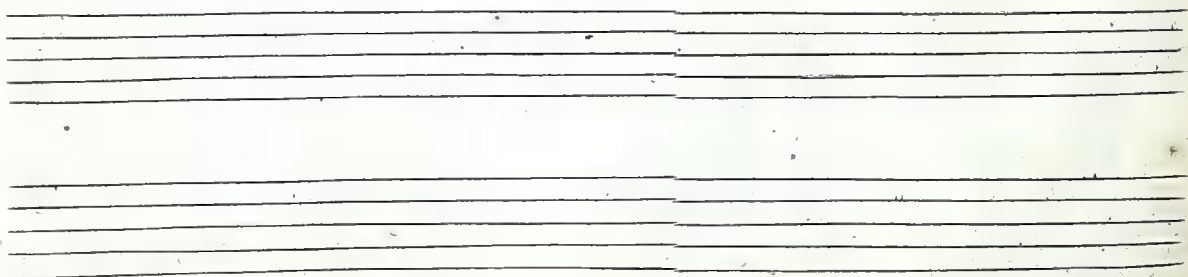
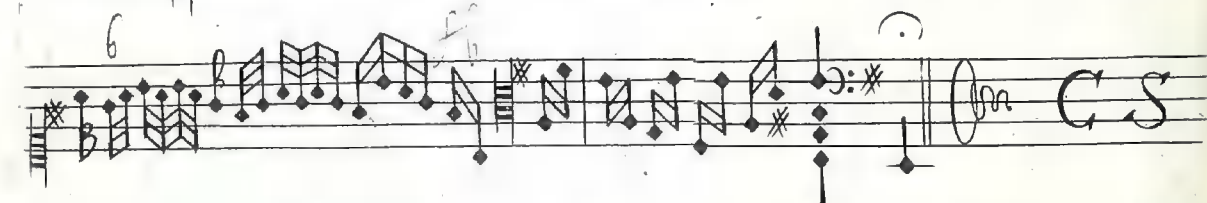
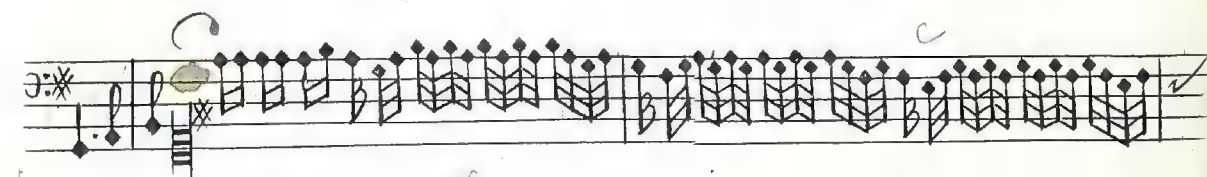
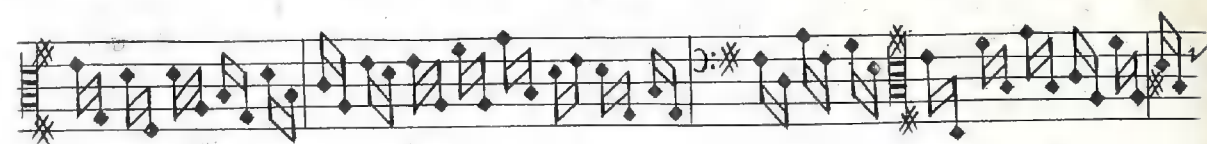
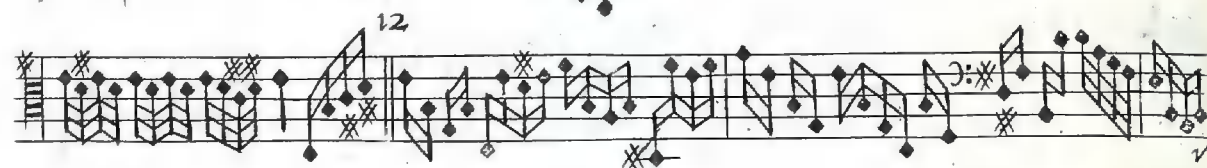
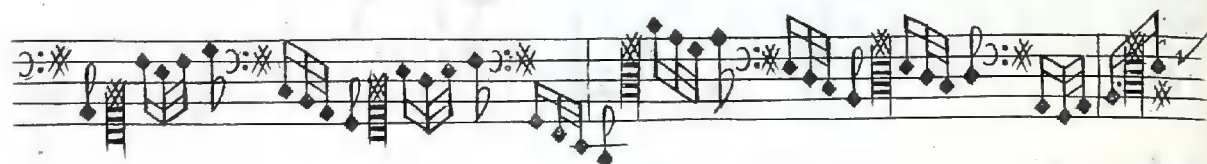
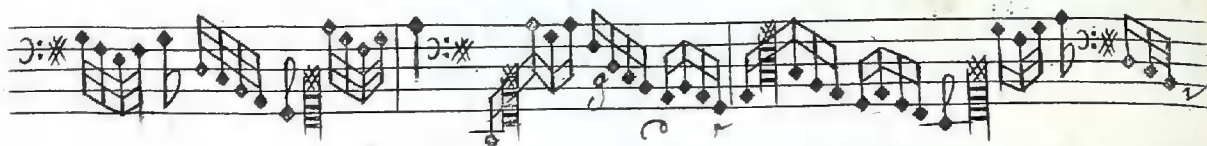
Handwritten musical score on page 61, featuring 12 staves of music. The notation includes treble and bass clefs, and various accidentals (sharps, flats, naturals). The score is divided into measures, with some measures containing multiple notes. The notation includes treble and bass clefs, and various accidentals (sharps, flats, naturals). The score ends with a double bar line and a final note.

Measures 12, 13, 14, 15, 17, and 18 are labeled with numbers above the staves.

The score concludes with a double bar line and a final note, followed by the letters "CS" and a stylized flourish.

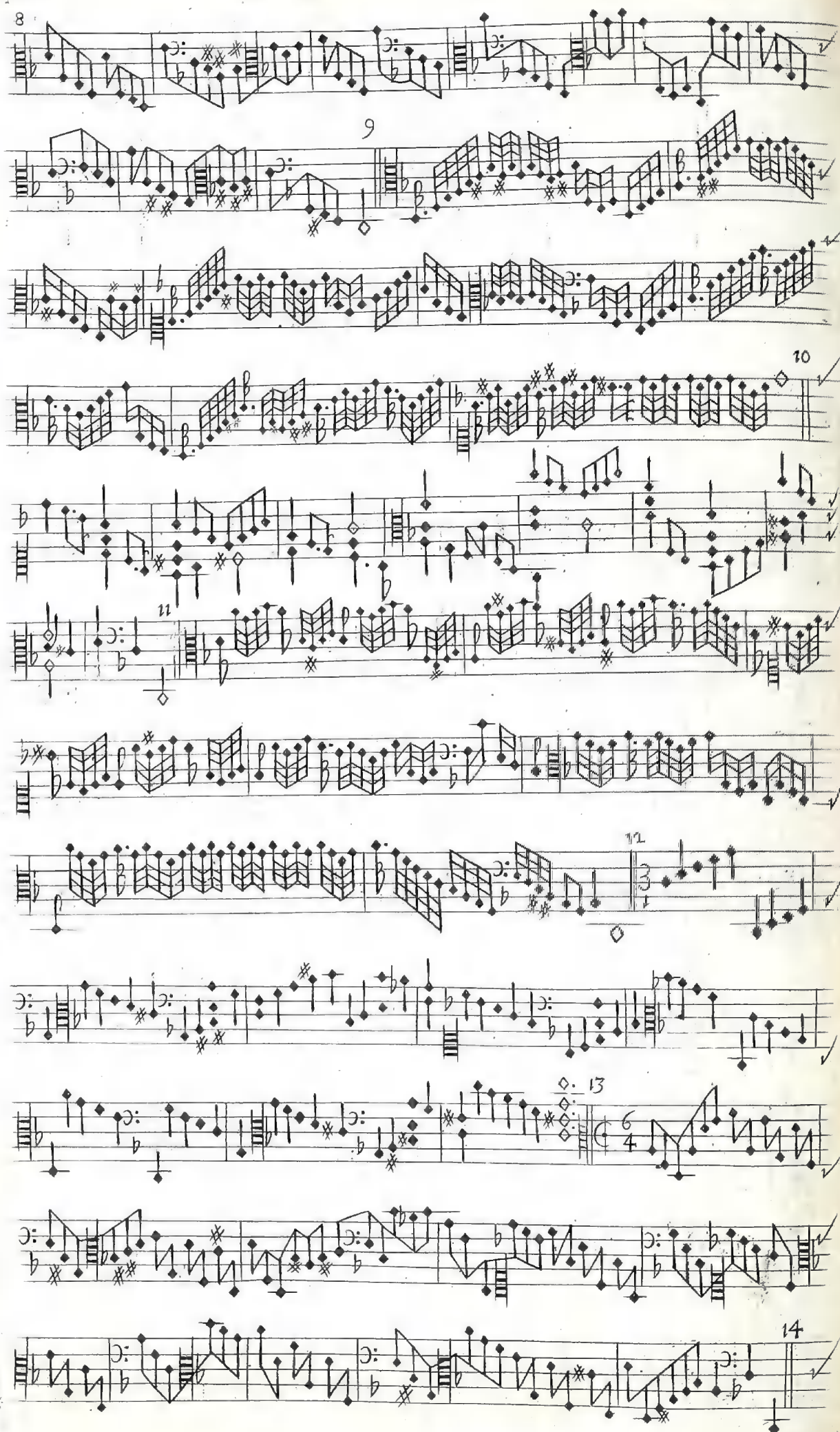
A handwritten musical score consisting of 12 staves. The notation is complex, featuring various note values, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The score includes numerous slurs, ties, and dynamic markings such as *f* (forte), *m* (mezzo), *fz* (forzando), and *sf* (sforzando). There are also some markings that appear to be *l* (legato) and *stacc.* (staccato). The notation is dense, with many notes beamed together, suggesting a fast or intricate piece. The paper shows signs of age, with some staining and wear.

Handwritten musical score for "The Merry Widow" by Franz Lehár. The score is written on ten staves, featuring a piano introduction and a waltz in 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The score is marked with measures 1 through 11, and the phrase "Turn over" is written at the end of the final staff.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (e.g., *mf*, *f*). The score is organized into measures, with some measures containing multiple notes or rests. The notation is written in a cursive, handwritten style. The staves are numbered 1 through 8, indicating different sections or measures of the piece. The paper shows signs of age, including some staining and wear along the edges.

Handwritten musical score on page 66, featuring 14 numbered staves of music. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (e.g., f , p , ff , pp). The staves are arranged in a single column, with the numbering 8, 9, 10, 11, 12, 13, and 14 appearing at the beginning of their respective staves. The music is written in a style characteristic of early 20th-century manuscript notation, with some staves showing complex rhythmic patterns and others showing more melodic lines. The page is numbered 66 in the top left corner.



Handwritten musical score on ten staves, numbered 14 through 18. The notation includes various musical symbols such as notes, rests, and accidentals (sharps, flats, naturals). The score is written in a style characteristic of early manuscript notation, possibly for a lute or similar instrument. The staves are arranged in a single column, and the music is written in a single system across the entire page.

14

15

16

17

18

C S

Rules for Gracing

Never shake the first Note Nor Last of any thing
Never shake nor beate two Notes in the same place
All ascending notes are shaken & Sharps are shaken
either rising or falling Never shake a quaver or semiquaver
Take breath after all long Notes: Prepare all long shakes
Raise all long beates After sweeten them: If you moot
with 3 Crotchets descending beate the first shake the 2^d
& play the last plain. the Note before a Close is to be
shaken. Double Relish all Shakes if the Note afterwards
ascends but not if it descends: Where you moot with
a prickd Crotchett quaver and Crotchett play long upon
the prickd Crotchett if there be 3 Crotchets ascending
divide the first in two: Double relish the 2^d and play
the last plain if two 3^ds descending shake one
and slur the other. If but one either shake or slur it
Shake not any ascending flats all descending are
to be shaken. Naturall sharps when they are made
flat must be raised when they are beate.

All Shakes are taken from the note above
after a Shake keepe the finger downe

All Beates are taken from the Note below
after a beate keepe the finger ~~downe~~ up

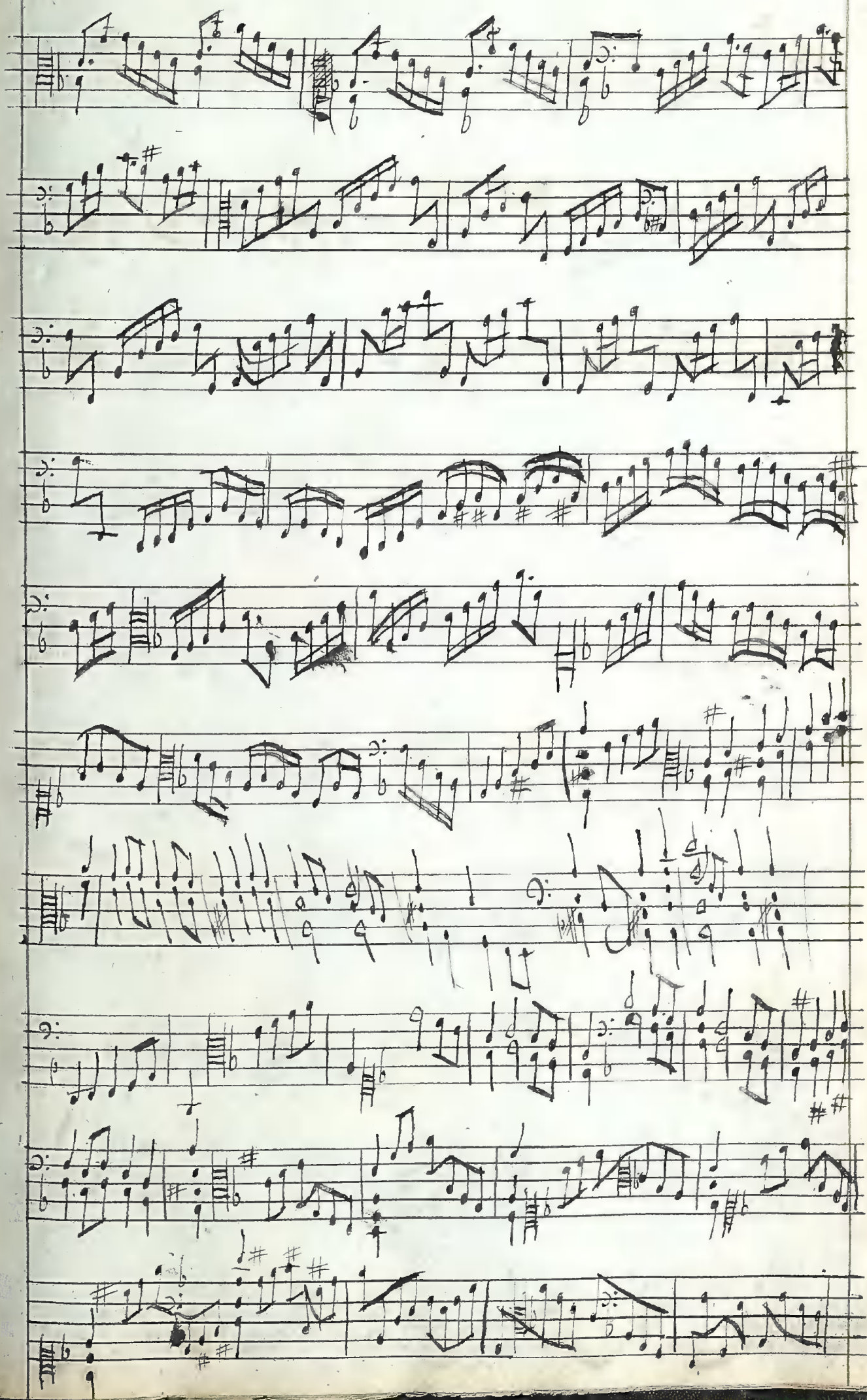
All wayes F and G in all is beat with the
fore finger:

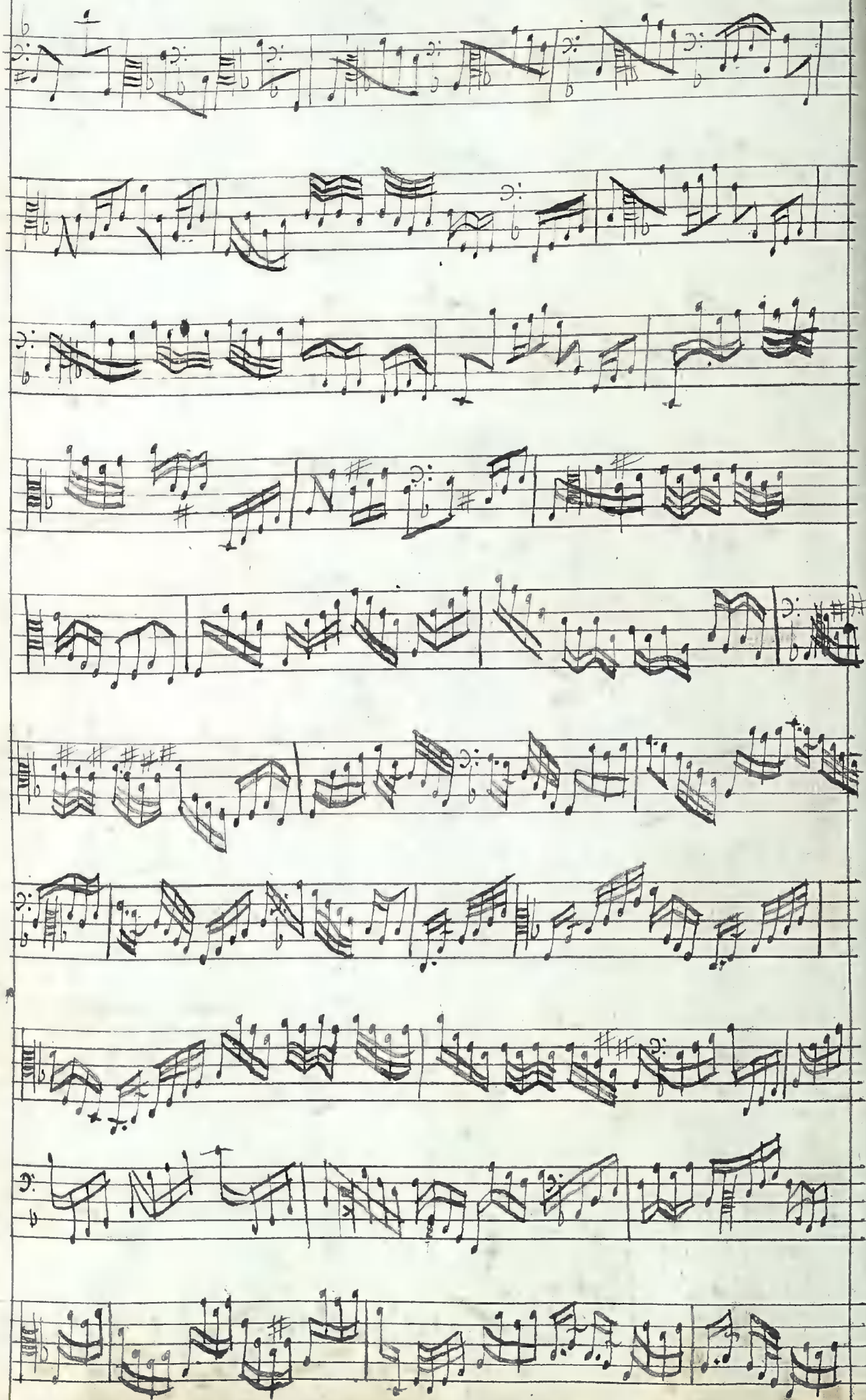
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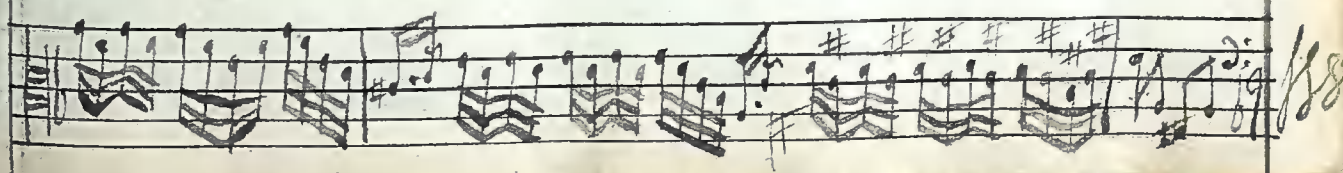
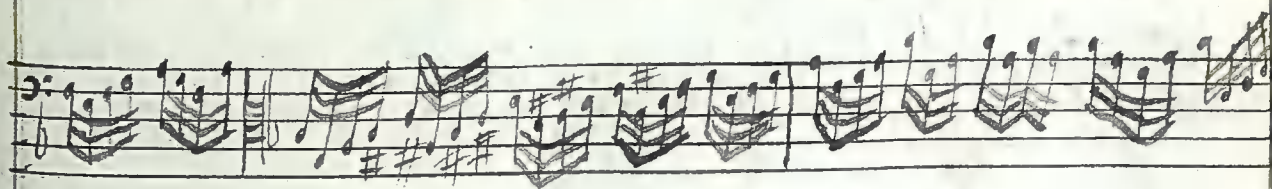
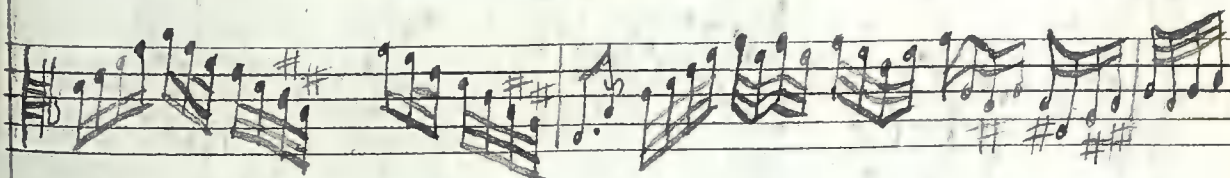
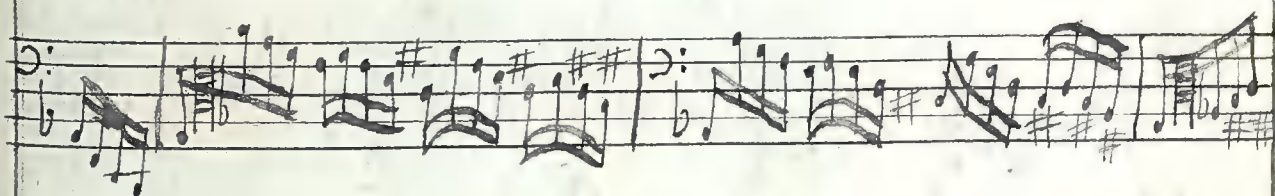
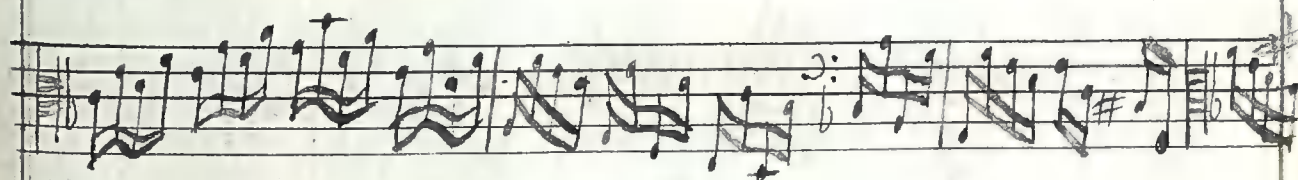
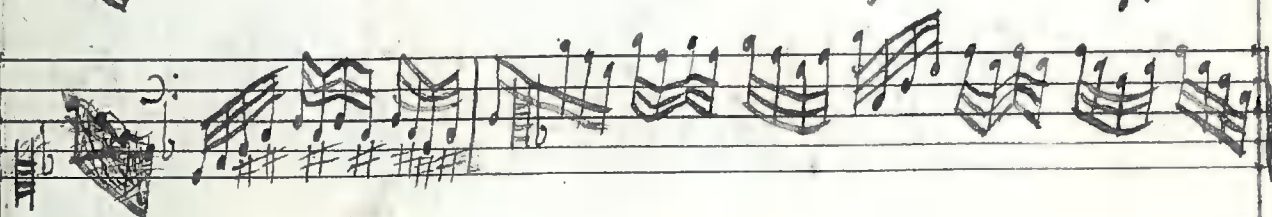
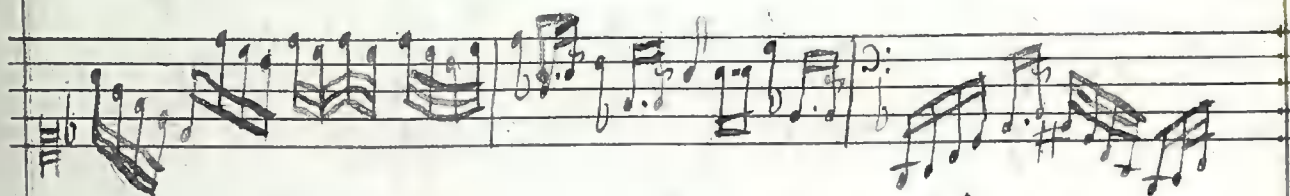
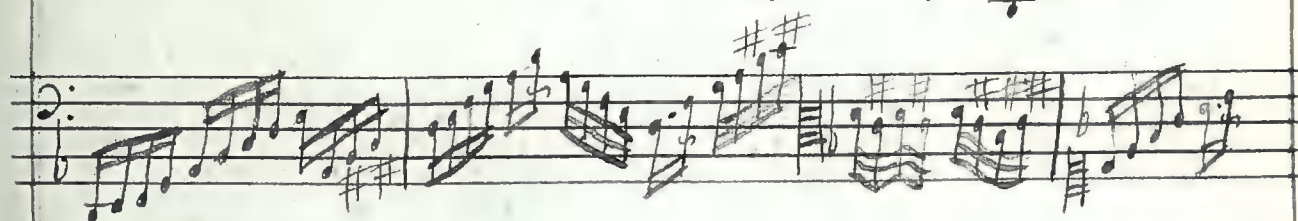
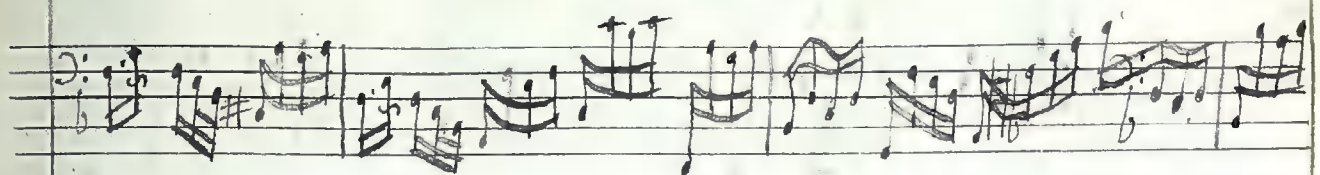
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections marked with numbers 11, 12, and 13. The notation is dense and appears to be a complex piece of music, possibly a fugue or a similar contrapuntal work. The handwriting is in ink on aged paper. There are some corrections and erasures visible, particularly in the lower staves. The final section of the score is heavily scribbled over with dark ink, suggesting a deletion or a very dense, possibly illegible, ending.

76 6656666 50 50+5

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The first staff has a measure with a '634' written above it. The second staff has a measure with a '6 6 4 #3 6 6 6 6 6 5 4 3' written above it. The third staff has a measure with a '43' written above it. The fourth staff has a measure with a '9' written above it. The fifth staff has a measure with a '9' written above it. The sixth staff has a measure with a '9' written above it. The seventh staff has a measure with a '9' written above it. The eighth staff has a measure with a '9' written above it. The ninth staff has a measure with a '9' written above it. The tenth staff has a measure with a '9' written above it. The score ends with a double bar line and a repeat sign.







~~Chorus~~ (Chorus in G)

2nd round

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff has a large section crossed out with diagonal lines. The second staff is labeled "2nd strain". The sixth staff has a section crossed out with diagonal lines. The notation is dense and appears to be a working draft or a sketch for a musical composition.

Fine

Handwritten signature or title at the top center.

1st strain

4

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff is marked "1st strain". The second staff has a "2" above it. The notation is dense and appears to be a single melodic line. The score concludes with a double bar line and a final flourish on the tenth staff.

A handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style that suggests it is a personal or working manuscript.

Key features of the notation include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, followed by a section with a '2nd Strain' marking.
- Staff 2:** Continues the melodic line with similar rhythmic values. A '2nd Strain' marking is also present.
- Staff 3:** Features a '2' marking above the staff, indicating a second ending or a specific measure.
- Staff 4:** Includes a '3' marking above the staff, possibly indicating a triplet or a third ending.
- Staff 5:** Shows a '4a' marking above the staff, likely indicating a fourth ending or a specific measure.
- Staff 6:** Contains a '5' marking above the staff, possibly indicating a fifth ending or a specific measure.
- Staff 7:** Includes a '5' marking above the staff, possibly indicating a fifth ending or a specific measure.
- Staff 8:** Features a '6' marking above the staff, possibly indicating a sixth ending or a specific measure.
- Staff 9:** Continues the melodic line with various rhythmic values.
- Staff 10:** Ends the piece with a final note and a double bar line.

The notation is characterized by its fluid, handwritten style, with many notes and rests written in a cursive manner. The use of numbers (2, 3, 4, 5, 6) above the staves suggests a sequence of endings or a specific rhythmic pattern. The overall impression is that of a personal or working manuscript, possibly for a piece of music in the style of early 20th-century American folk or blues.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Key annotations include:

- Staff 1: 7^a
- Staff 3: 8^a
- Staff 4: 9^6
- Staff 5: 19^6
- Staff 6: 19^6
- Staff 8: 19^6

The score concludes with the word "graves" written below the eighth staff, followed by a large, stylized signature or flourish.

gn A

Handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is highly detailed, with many accidentals and complex rhythmic patterns. The final staff concludes with the handwritten text "Finis M. D. de Morcome".

90
romm m 5: WA

15

6

A handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is highly detailed, with many beamed notes and complex rhythmic patterns. The final staff concludes with the word "Finis" written in a cursive script, followed by several large, overlapping circles. The paper shows signs of age, including yellowing and some staining.

A handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is somewhat messy, with many overlapping notes and some ink bleed-through from the reverse side. A small number '2' is written above the second staff. The score appears to be a single melodic line, possibly for a violin or flute. The paper is aged and slightly discolored.

Handwritten musical notation on four staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a staff, partially obscured by a dark smudge. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a staff, partially obscured by a dark smudge. The notation is written in a cursive, handwritten style.

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Handwritten musical notation on a staff, partially obscured by a dark smudge. The notation is written in a cursive, handwritten style.

This image shows a handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and accidentals. The score is organized into systems, with numbers 1, 2, 3, and 4 marking the beginning of new sections. The notation includes many beamed notes, suggesting a fast or rhythmic piece. There are also some markings that look like 'f' and 'p' for fortissimo and piano, and some numbers like '2' and '3' that might indicate fingerings or multi-measure rests. The handwriting is fluid and characteristic of 18th or 19th-century musical manuscripts. The paper is aged and slightly discolored.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is heavily annotated with numbers (1 through 6) and includes a large, dense scribbled-out section in the middle. The manuscript shows signs of age and wear, including stains and ink bleed-through from the reverse side.

7

Handwritten musical notation on ten staves. The notation is dense and complex, featuring many accidentals (sharps, flats, naturals) and rhythmic markings. There are several instances of heavy scribbling and crossing out of notes, particularly in the middle staves. The notation appears to be a form of musical shorthand or a specific dialect of musical notation.

mistake

8

Handwritten musical notation on two staves. The notation continues the complex patterns seen in the previous staves, with many accidentals and rhythmic markings. There is a small scribble at the beginning of the first staff in this section.

A handwritten musical score on eight staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is somewhat messy, with many overlapping notes and some ink bleed-through from the reverse side. The second staff continues the melody with similar notation. The third staff shows a change in the key signature to two sharps (F# and C#). The fourth staff features a complex, overlapping section of notes. The fifth staff has a '10' written above it, possibly indicating a measure number. The sixth staff continues the complex notation. The seventh staff has a large, circular scribble over a portion of the notes. The eighth staff ends with a double bar line and the word 'Vorte' written to the right. The bottom of the page shows several empty staves.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections by bar lines and includes some markings on the left margin, possibly indicating measures or systems. There are some ink smudges and corrections visible on the manuscript.

2

3

6

13

Finis

A handwritten musical score on ten staves. The notation is in treble and bass clefs, with various key signatures (including one with three sharps) and time signatures. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The handwriting is fluid and characteristic of 18th or 19th-century musical notation. The score concludes with a double bar line and a final key signature of one sharp.

Allegro
Simpson

This image shows a handwritten musical score for a symphony, titled "Christophers Simphonie m. 1." The score is written on ten staves, each containing a single melodic line. The notation is in a historical style, featuring various note values, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes many beamed notes, suggesting a fast tempo. There are several instances of double bar lines and repeat signs throughout the piece. The handwriting is in dark ink on aged, slightly yellowed paper. The overall structure of the score suggests a single melodic theme or a simple harmonic setting.

Handwritten musical notation on four staves. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of two sharps (F# and C#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a single melodic line. There are some corrections and erasures throughout the piece. The word "End" is written at the end of the fourth staff.

A handwritten musical score on ten staves. The notation is dense and complex, featuring many beamed notes, slurs, and accidentals. The first six staves contain the main body of the music, while the last four staves appear to be a continuation or a separate section. The handwriting is in dark ink on aged, slightly yellowed paper. There are some markings above the staves, including a '1' at the top left, a '2' at the top right, and various numbers (4, 9, 7, 9, 6, 3) interspersed among the notes. The music is written in a style that suggests a personal or working manuscript rather than a formal printed score.

Handwritten musical notation on four staves. The notation is dense and complex, featuring many beamed notes, slurs, and various accidentals (sharps, flats, naturals). The first staff begins with a treble clef and a key signature of one sharp (F#). The notation continues across four staves, with the fourth staff ending in a double bar line and a final note. The handwriting is fluid and characteristic of a composer's sketch.

[Signature]
2118

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is highly detailed, with many notes and accidentals. The score is written in a cursive, handwritten style. The paper is aged and shows some staining and wear. The overall impression is that of a personal or working manuscript.

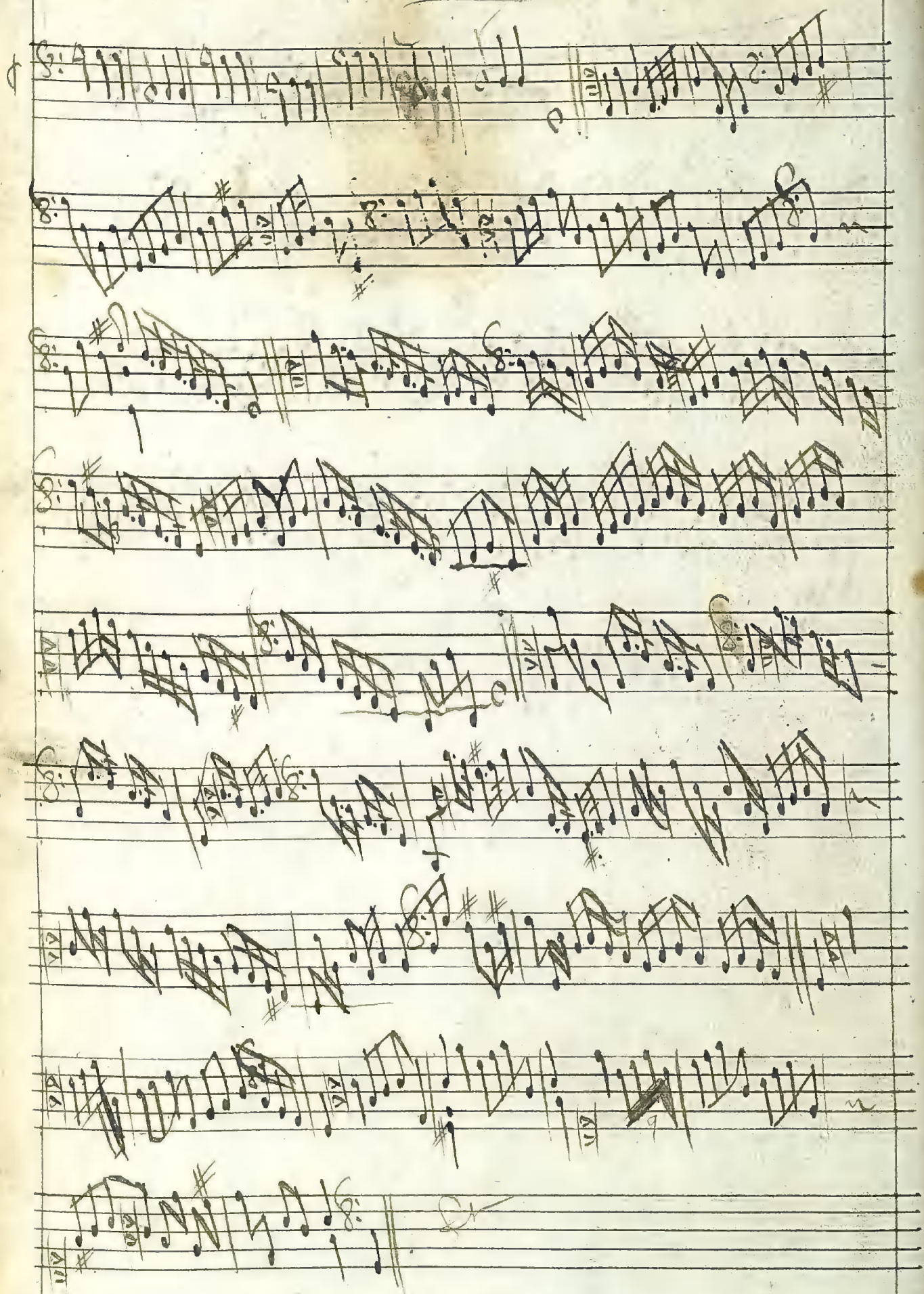
A handwritten musical score consisting of seven staves. The notation is dense and includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is highly detailed, with many notes and accidentals. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The notation is highly detailed, with many notes and accidentals. The score ends with a double bar line and a fermata.

Finis H. Buber

A handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is highly detailed, with many notes and accidentals. There are some annotations above the staves, including a '1' above the first staff, a '2' above the third staff, and a '3' above the fourth staff. The score ends with a double bar line and a final note on the tenth staff.

A handwritten musical score consisting of five staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is somewhat messy, with many overlapping notes and some ink bleed-through from the reverse side. The fifth staff ends with a double bar line and a final note. Below the staves, there is a signature and some text.

Miss M^{rs} D^r Worcome



Handwritten musical score for Mr. Keller, page 33. The score consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The staves are numbered 1 through 15, with the final staff ending in a double bar line and a fermata. The notation includes various note values, rests, and accidentals.

A Division by M^r John Cutts: of Lincoln:

This is a handwritten musical score on ten staves. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The first staff begins with a common time signature 'C' and ends with a double bar line and the word 'Ground' written in a cursive hand. The subsequent staves contain complex, flowing musical notation with many beamed notes, suggesting a fast or intricate piece. The ink is dark, and the paper shows signs of age, including some staining and wear at the edges.



A handwritten musical score on ten staves, numbered 1 through 10. The notation is in a single system, likely for a single melodic line. The staves are numbered 1 through 10, with the number 10 appearing at the end of the final staff. The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring various note values, rests, and bar lines. There are some ink smudges and a large brown stain on the lower half of the page, particularly around staves 8 and 9.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is organized into measures, with some measures containing multiple notes. The handwriting is in ink on aged paper. The staves are numbered 11 through 17, with the final staff ending with a double bar line and a repeat sign. The notation is dense and appears to be a single melodic line.

11

12

13

14

15

16

17

Sfria Con Tromba

Al Nome Guerriero non

cedo impugnar non cedo non cedo non

cedo impugnar non cedo non ce

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and bar lines. The score is divided into measures by vertical bar lines.

Lyrics and markings include:

- do impugnar* (written below the second staff)
- Di Marte piu fie* (written below the second staff, after a double bar line)
- ro sò l'armi uibrar* (written below the fourth staff)
- so l'armi uibrar.* (written below the fourth staff, after a double bar line)
- Da Capo* (written above the first staff, after a double bar line)
- Da Capo* (written above the fourth staff, after a double bar line)
- Rit.* (written to the right of the sixth staff)

The notation features various note values, including eighth and sixteenth notes, and rests. There are also some markings that appear to be figured bass or performance instructions, such as "14" and "III" above the first staff.

Da la Tomba

à farti guer — ra uscirò uscirò nemico ancor, a farti

guer — — ra uscirò nemico ancor ancor an-

cor

Che se cado in braccio à morte

fa' uoler del empia sorte non per opra di ualor da capo

Partirò *ma teco resta questo*

Cor incate na *to incate*

na *to* *fin che uiuo fin che spiro colaf=*

fetto del tuo petto sarà sempre il mio lega

to *Partirò*
Da Capo

Voglio per forza o' Caro che tu ralegri il

Cor che tu ralegri il Cor l'occhio la guancia il

labro se di mestitia' fabro più non risueglia A=

mor Vòglia per forza o' Caro che tu ralegri il Cor Vòglia per forza o'

caro che tu ralegri il Cor che tu ralegri il Cor



Voglio per forza.

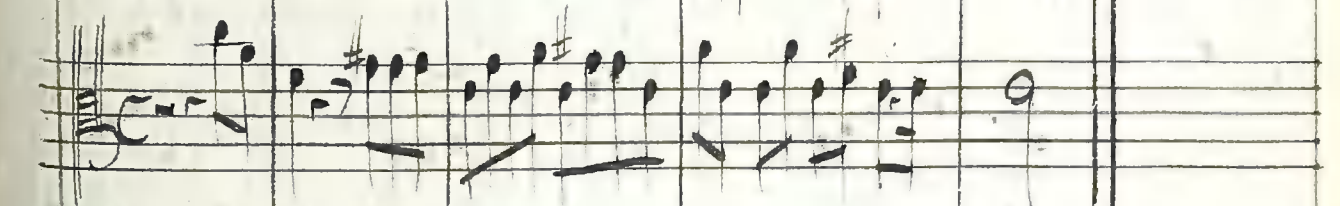


Rit.



Partiro.

Rit.



Amore e che sarà

Vorrei saper da te se l'Al-

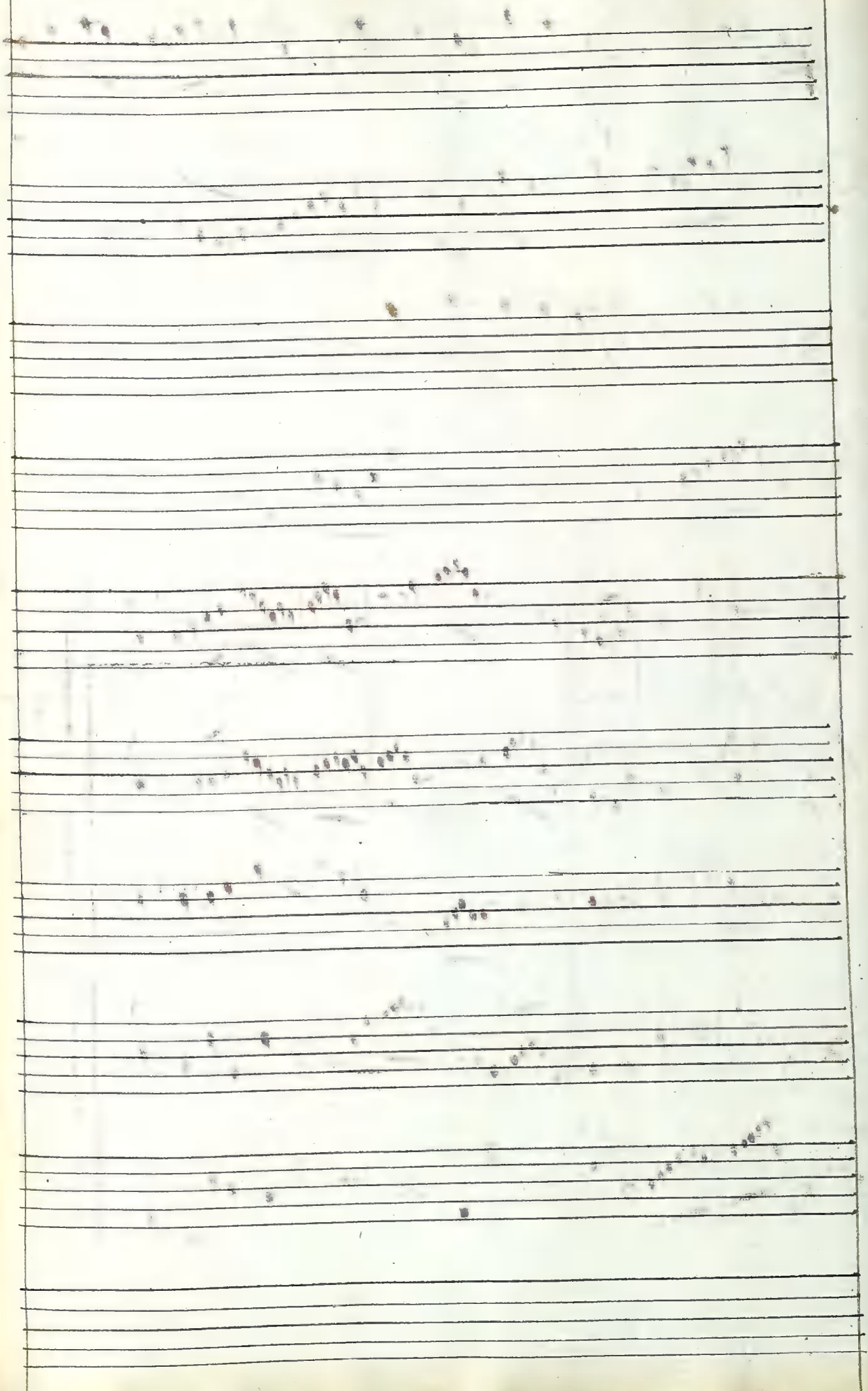
= ma se l'Al- ma pian-gerà vorrei saper da te

se l'Alma se l'Al- ma pian-gera

non mi lasciar così rispondi no o

si rispondi nò o si risbondi — per-pie-
 = ta Amore non lo sa
 Amore e che sana
 #5

Rit.





Un amante sì co-dardo non credecco

mai d'Auer non credecco non credecco mai d'A

uer o' uergona del tuo Core che fa pompa di ua=

Core e poi teme d'un pensier Un Amante

sì co-dardo non credecco mai d'Auer non cre=

A handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (e.g., *p*, *f*). The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The notation is complex, featuring many beamed notes and accidentals. The score concludes with a double bar line and the word "Finis" written in a cursive hand. There are some additional markings at the end, including a small "tu" and a sharp sign.

Blude Ground to y foregoing Division

Handwritten musical notation for 'Blude Ground to y foregoing Division'. The piece is written on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter and eighth notes, with some accidentals. Above the first staff, the numbers 7, 6, 63, 6, 43, and 4 are written. The second staff continues the melody with similar note values and accidentals. The third staff features a section labeled 'Ground' in a larger, stylized script, with a treble clef and a key signature of one flat. The fourth staff concludes the piece with a final note and a double bar line.

Ground to y Following # Division

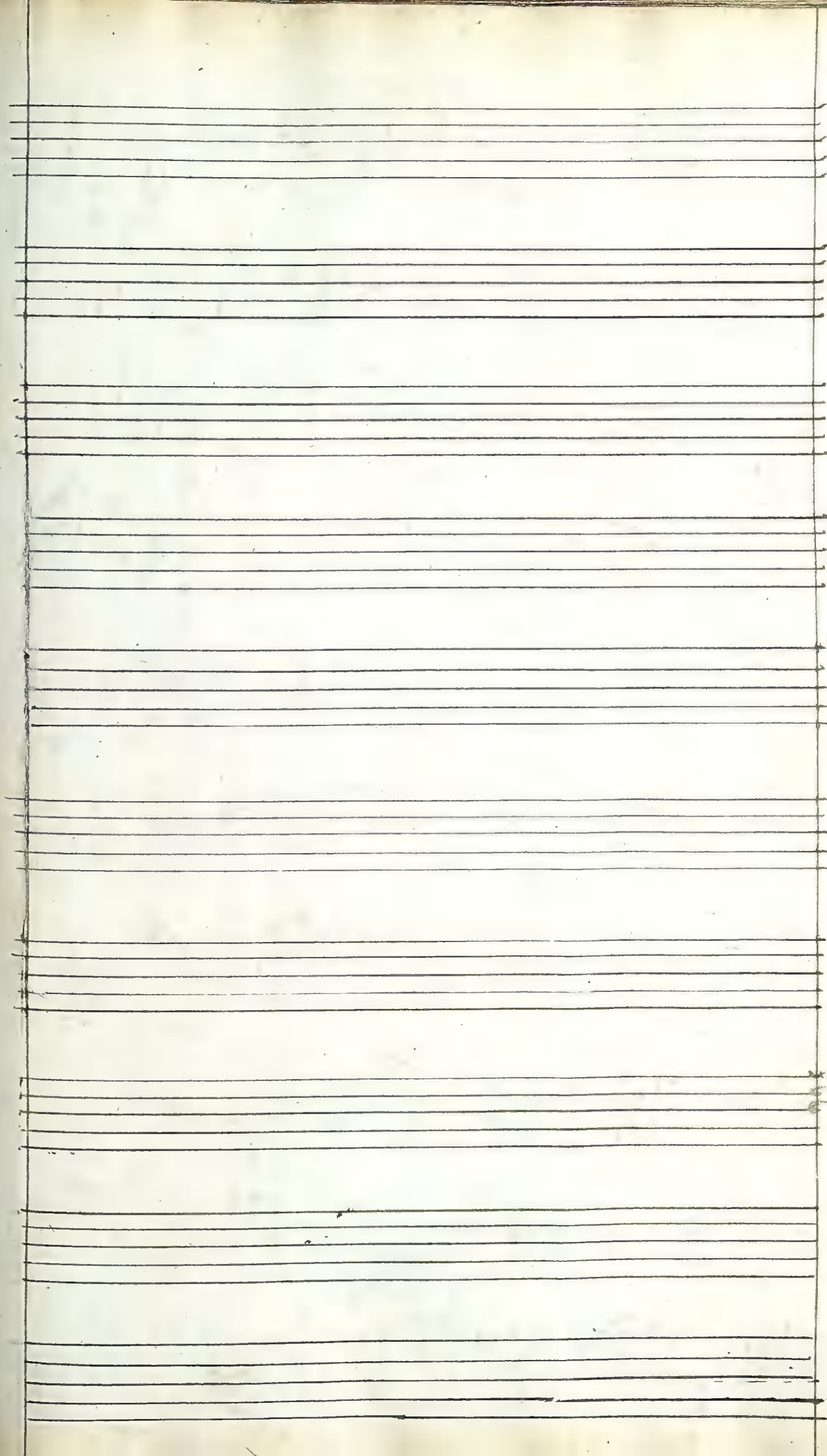
Blude

Handwritten musical notation for 'Ground to y Following # Division'. The piece is written on four staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature (C). The melody is more complex, featuring many sixteenth and thirty-second notes. The second staff continues the melody with similar note values and accidentals. The third staff features a section labeled 'Ground' in a larger, stylized script, with a treble clef and a key signature of two sharps. The fourth staff concludes the piece with a final note and a double bar line.

Ground

54

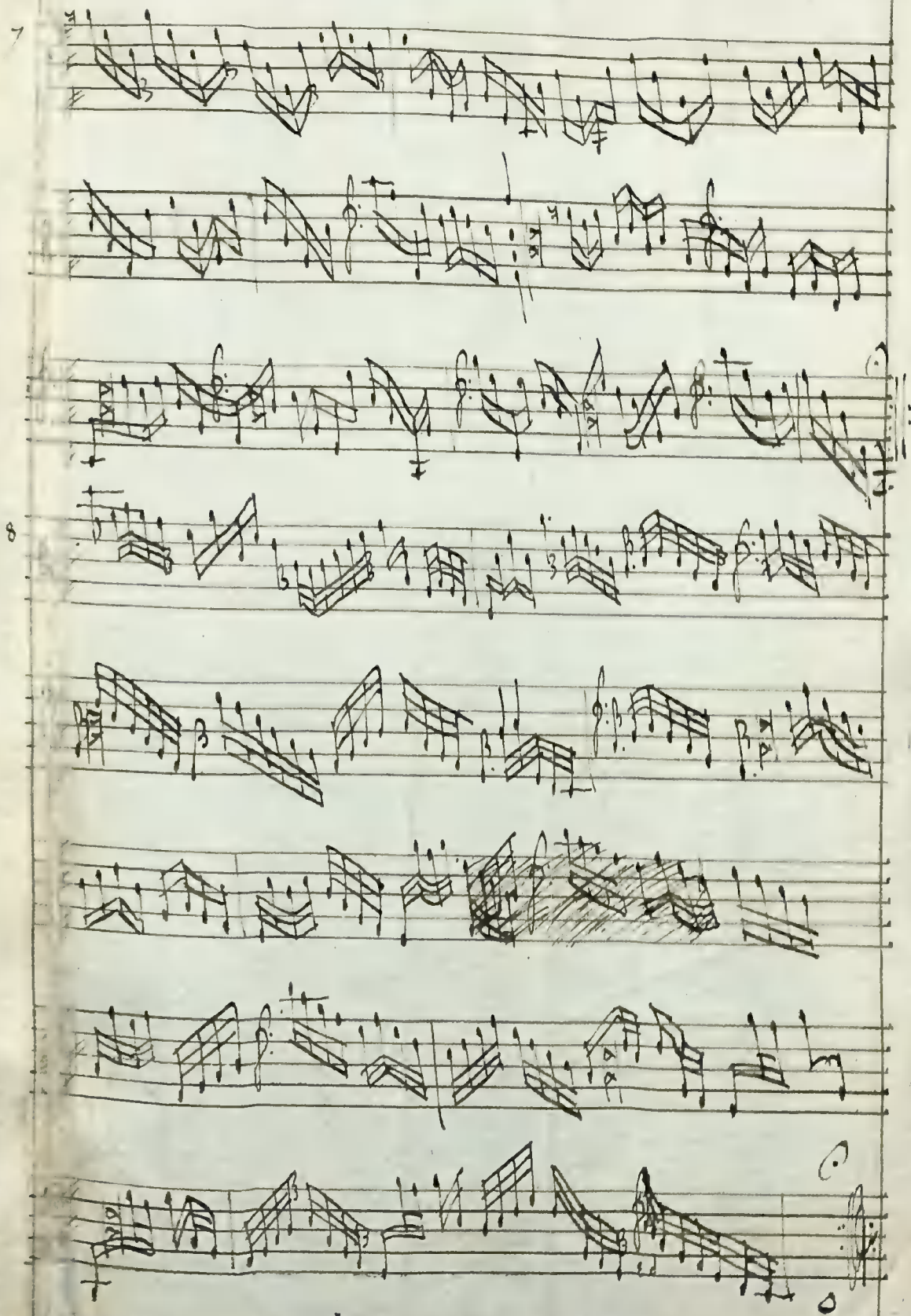
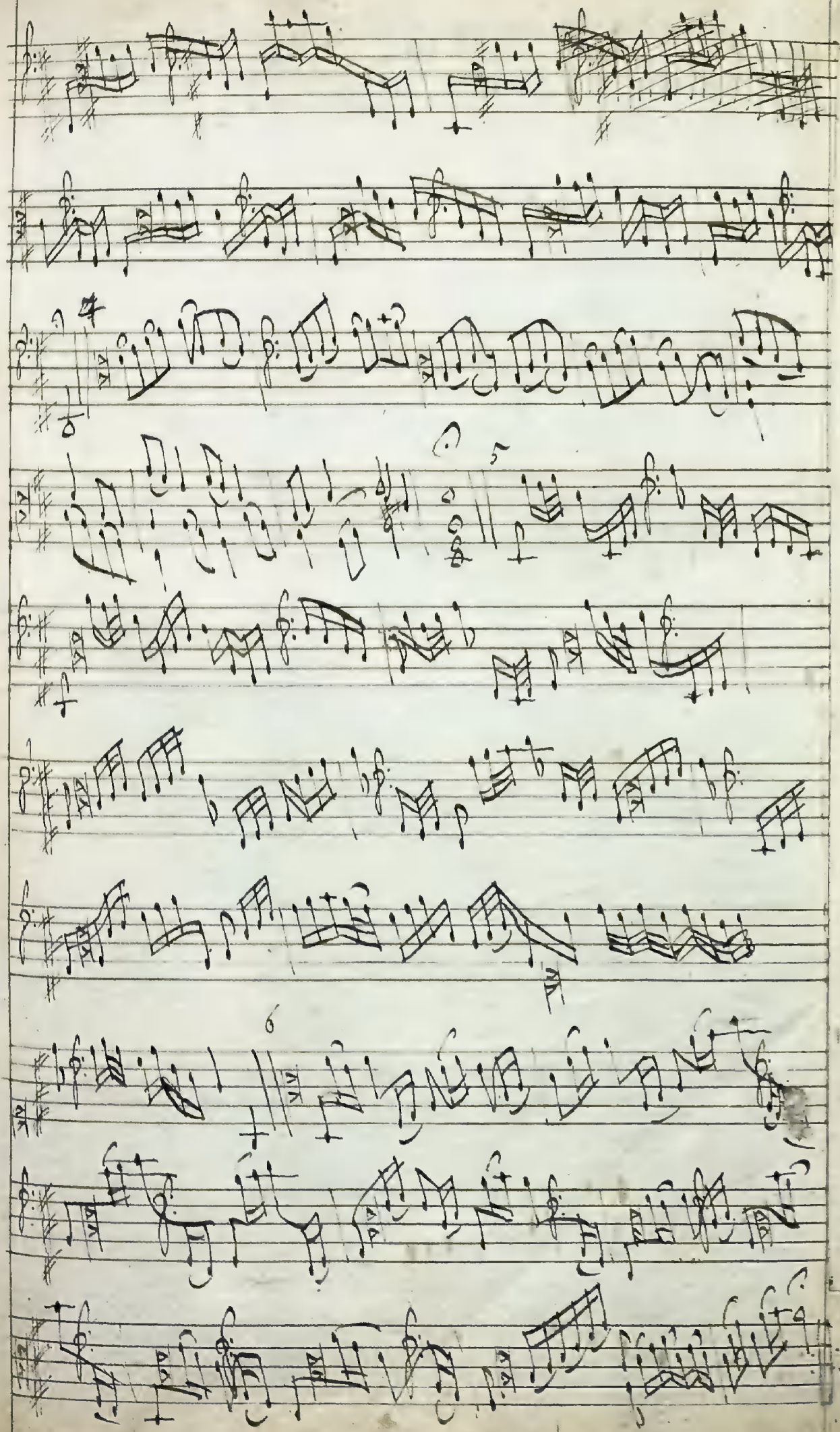
24

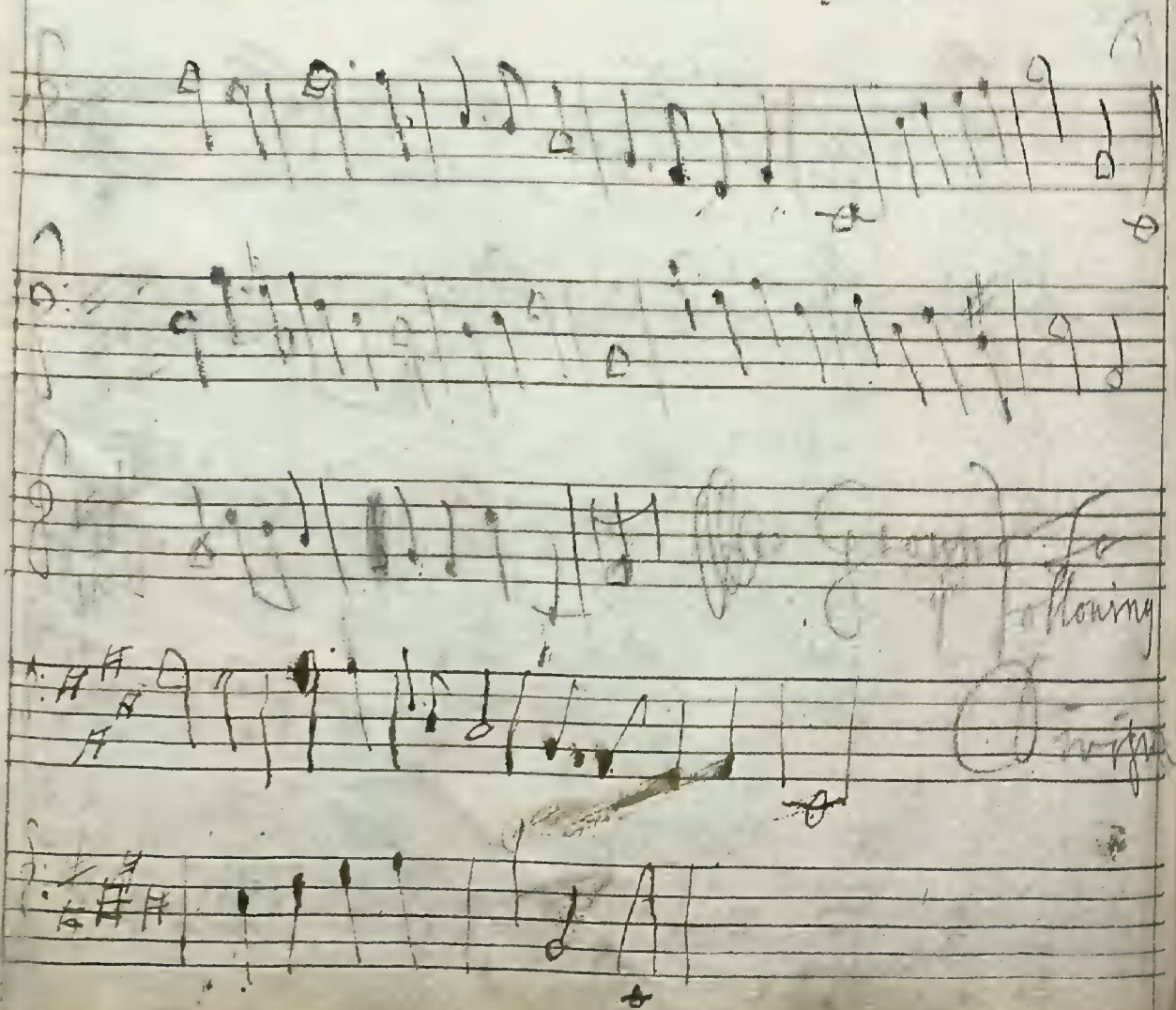
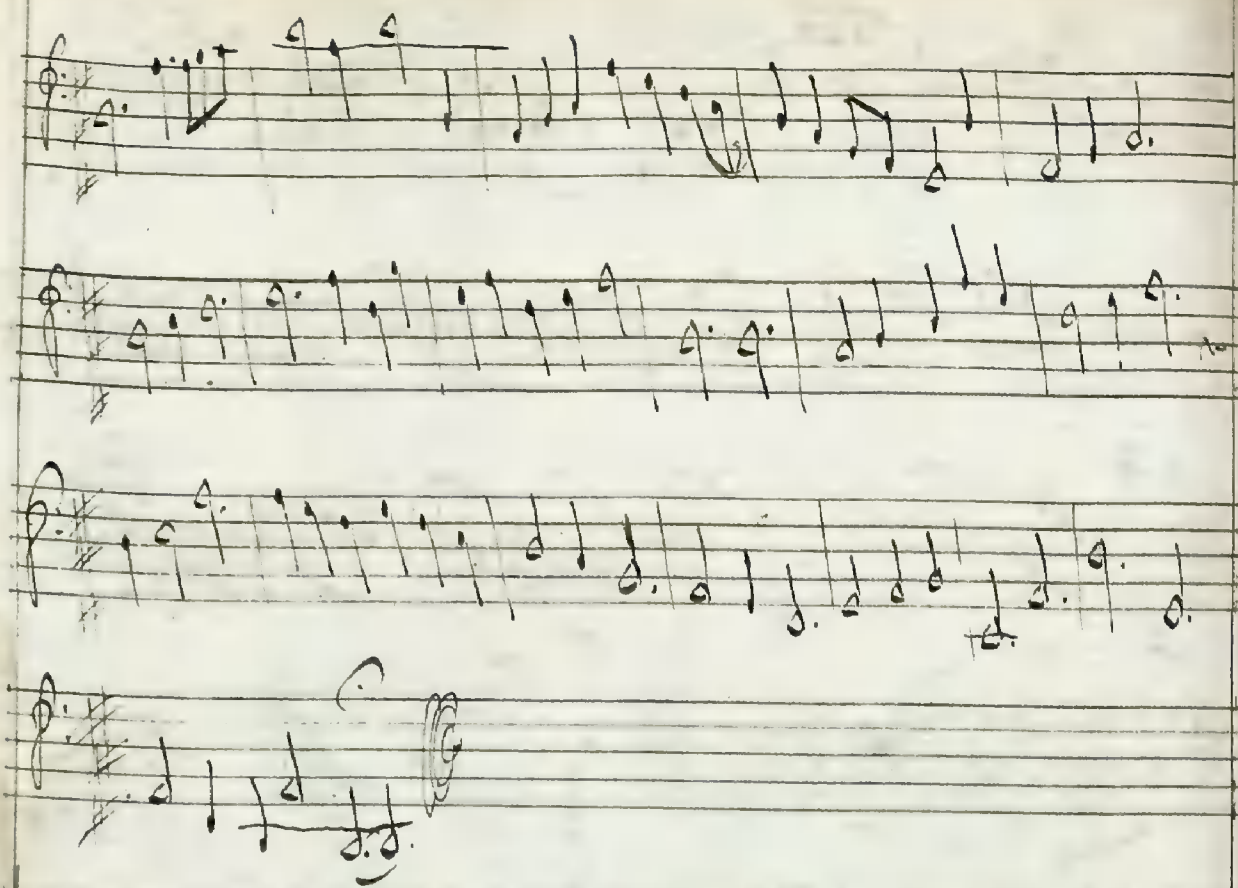


Handwritten musical score for the first system, consisting of five staves. The notation includes various notes, rests, and accidentals. A 'Division' marking is present on the third staff.

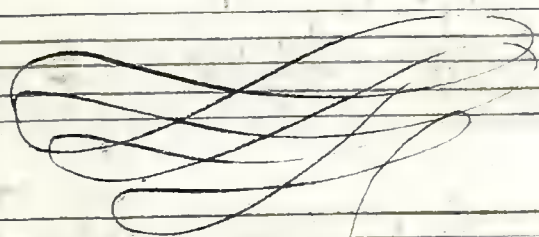
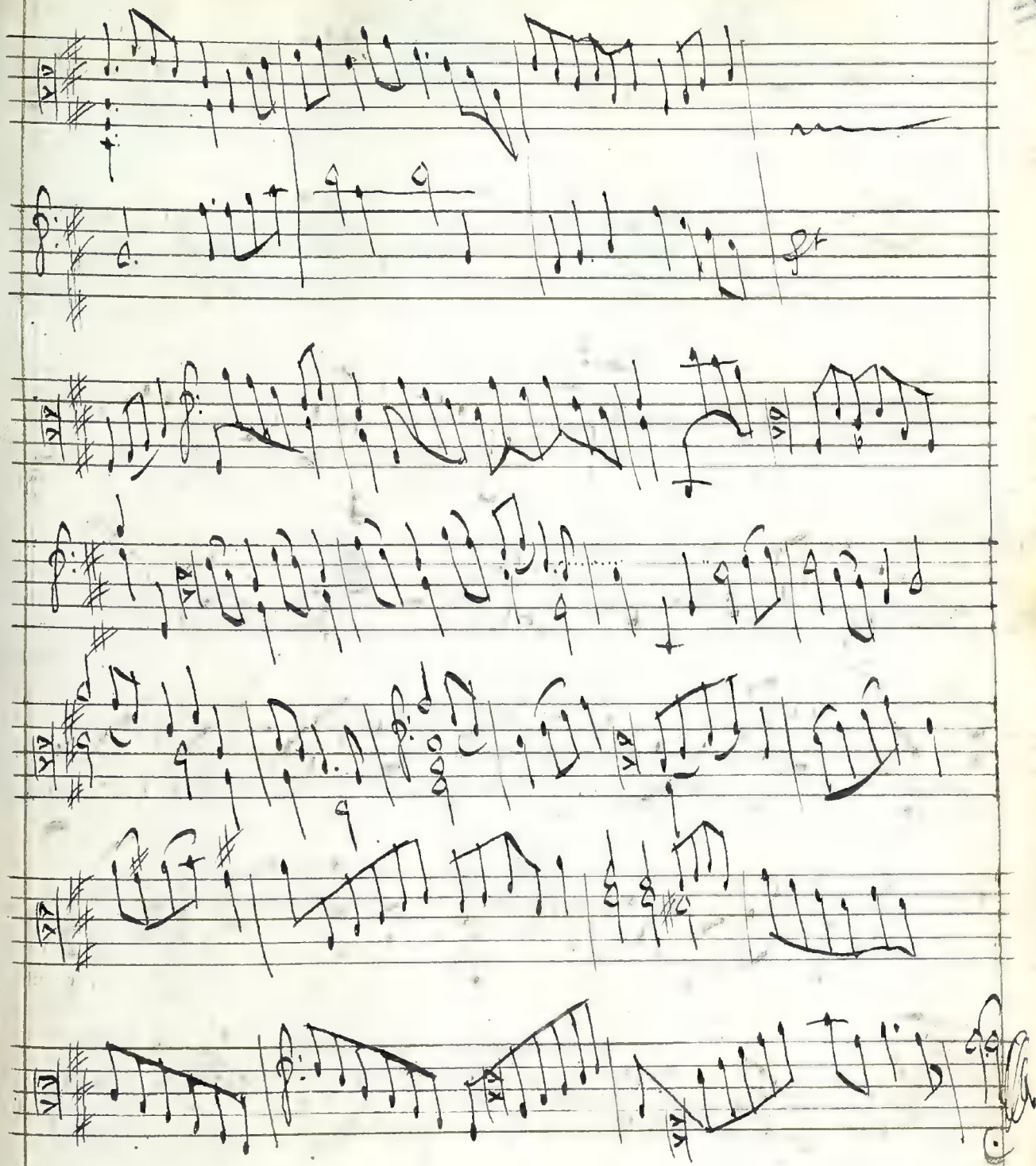
2

Handwritten musical score for the second system, consisting of five staves. The notation continues with various notes, rests, and accidentals.





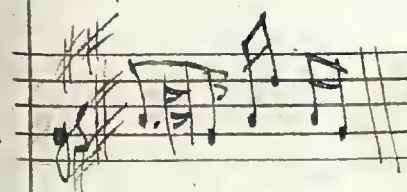
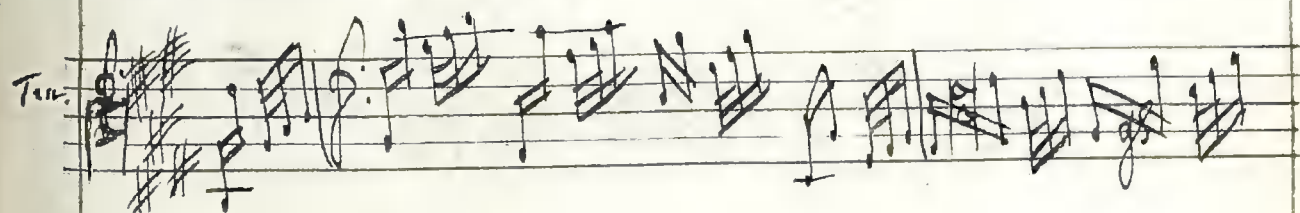
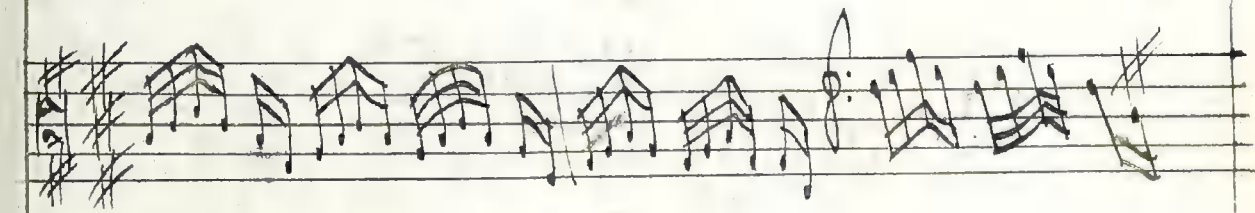
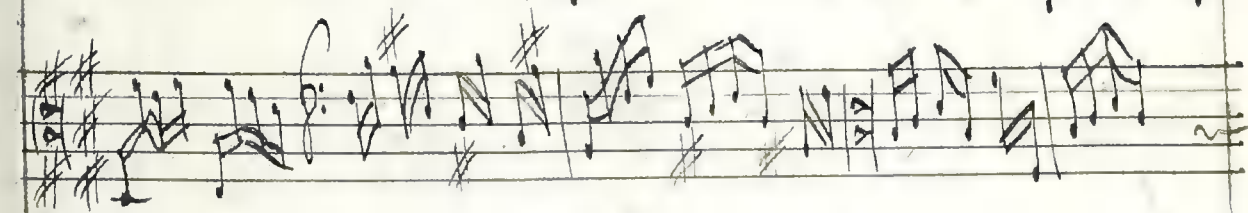
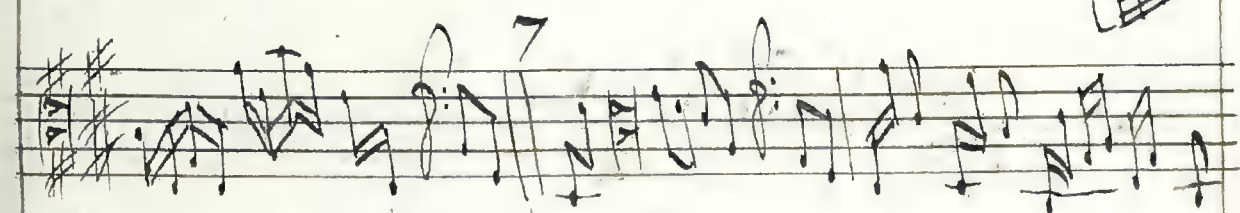
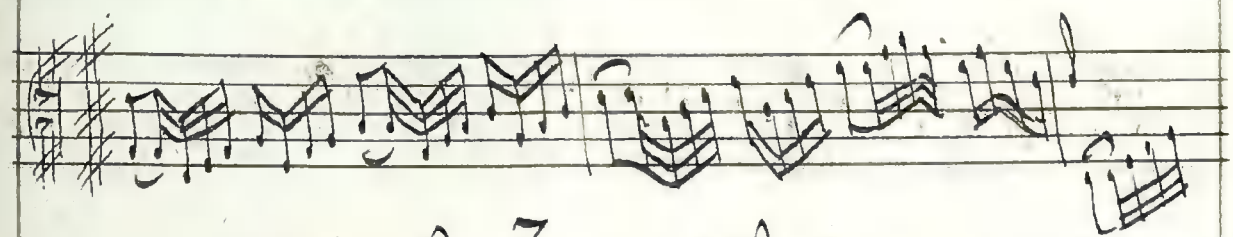
Grouped for following
Divide

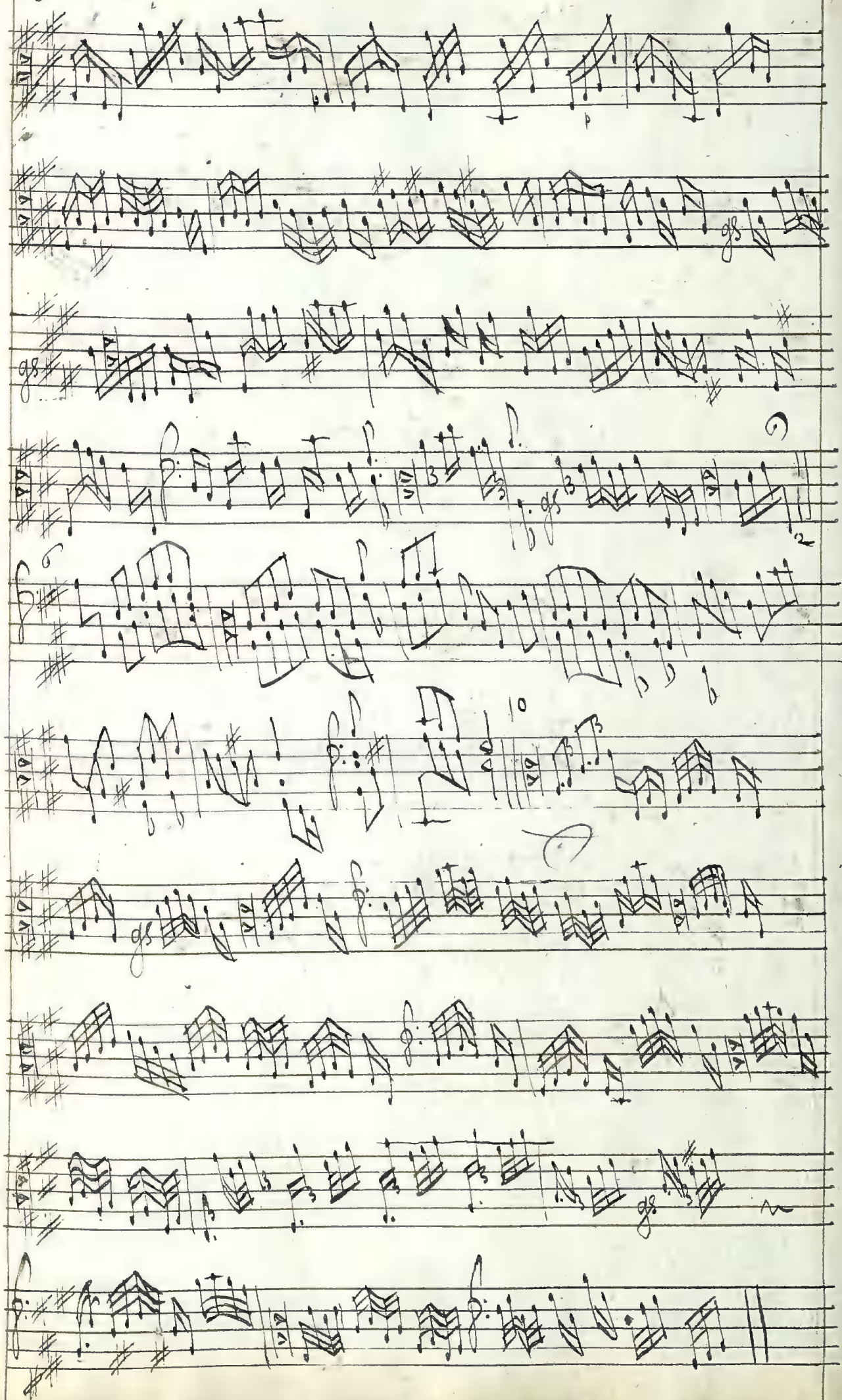


L. J.

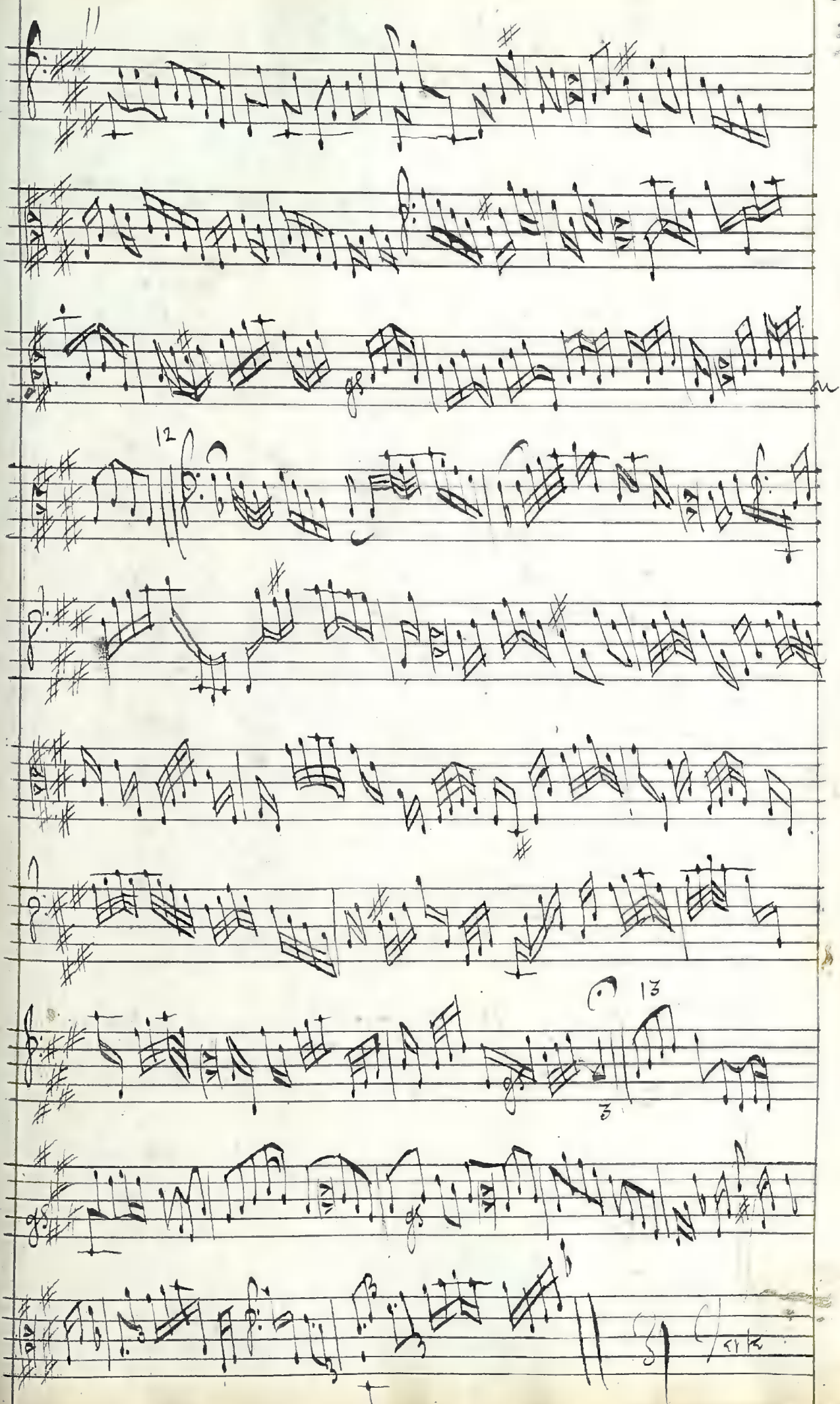
W. J. Young

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections marked with numbers 1 through 6. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation is dense and appears to be a complex piece of music, possibly a variation or a study. The staves are numbered 1 through 6, indicating different measures or sections of the piece. The handwriting is in ink on aged paper.





Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into measures, with measure numbers 11, 12, and 13 indicated. The notation is dense and appears to be a complex piece of music, possibly a fugue or a highly technical exercise. The staves are numbered 11, 12, and 13, corresponding to the measures. The notation includes many accidentals (sharps and flats) and complex rhythmic patterns. The handwriting is in ink on aged paper.



A handwritten musical score on ten staves. The notation is in a single system, likely for a piano or similar instrument. The key signature is D major (two sharps: F# and C#). The time signature is 3/4, indicated by the '3' and a vertical line. The music is written in a fluid, somewhat sketchy style. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The third staff begins with a treble clef and a key signature of two sharps. The fourth staff begins with a treble clef and a key signature of two sharps. The fifth staff begins with a treble clef and a key signature of two sharps. The sixth staff begins with a treble clef and a key signature of two sharps. The seventh staff begins with a treble clef and a key signature of two sharps. The eighth staff begins with a treble clef and a key signature of two sharps. The ninth staff begins with a treble clef and a key signature of two sharps. The tenth staff begins with a treble clef and a key signature of two sharps. The notation includes various note values, rests, and dynamic markings. There are some annotations above the staves, including the number '31' above the first staff, '14' above the second staff, and '15' above the fourth staff. The music is written in a single system, likely for a piano or similar instrument.

C
16

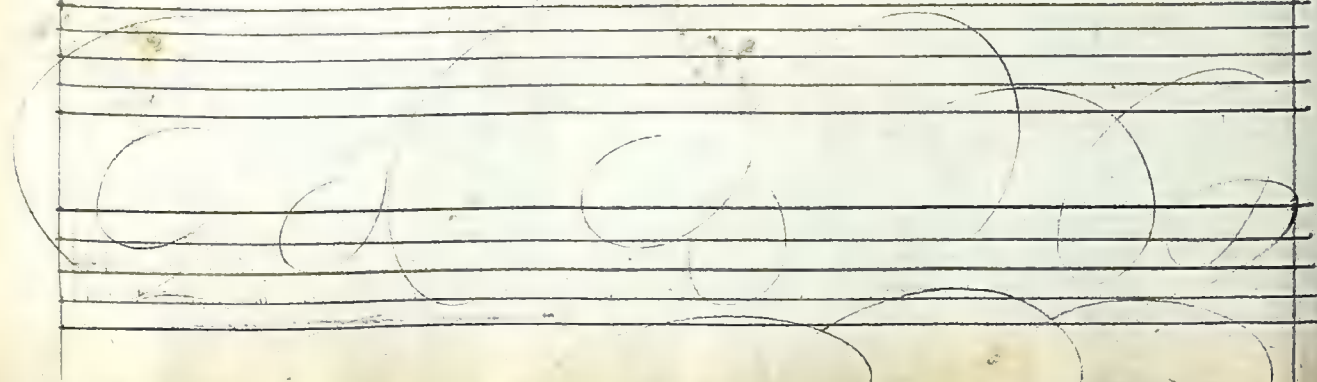
67
29

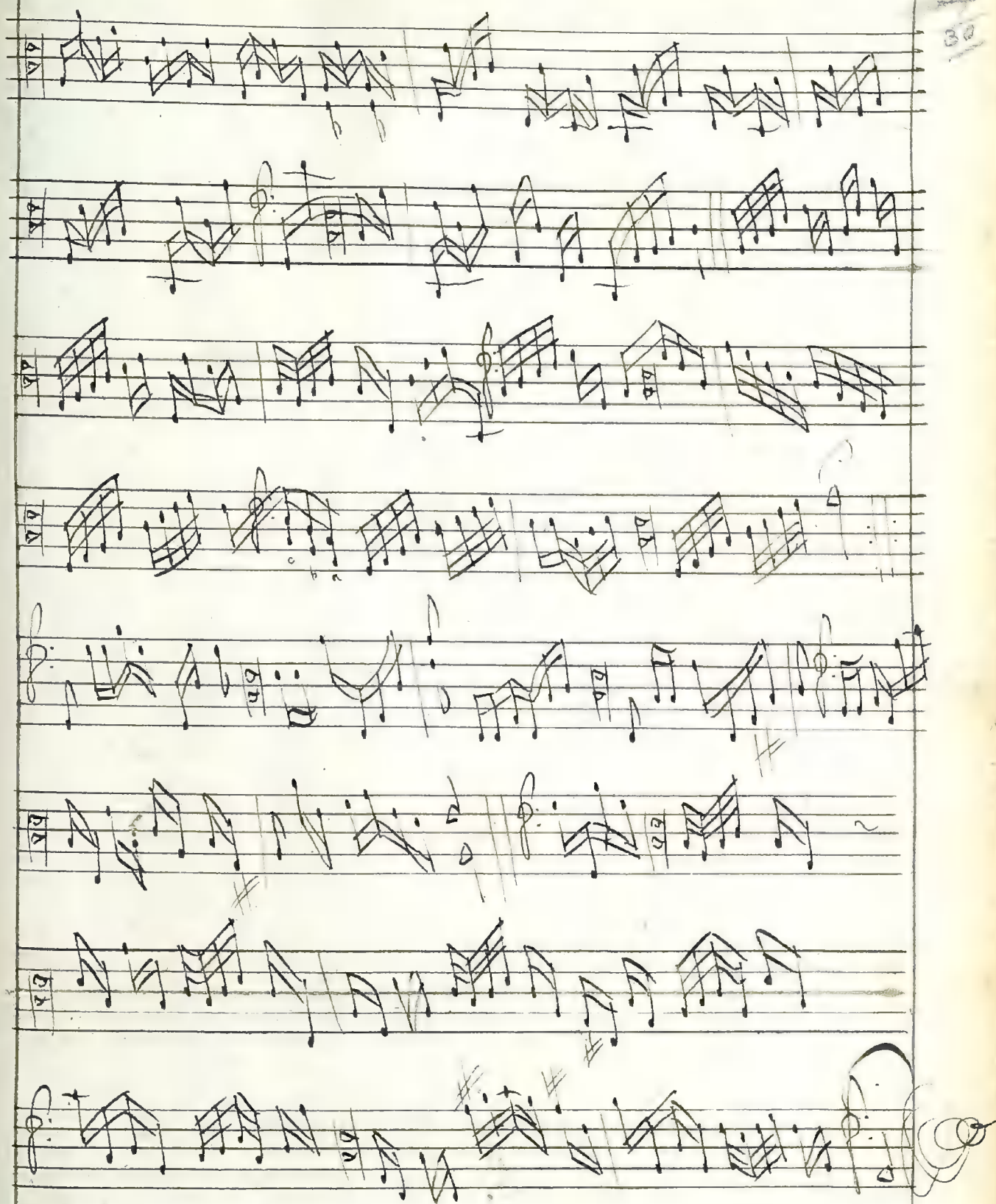
round

Præceden

to be Ground to y^d frequent division

After





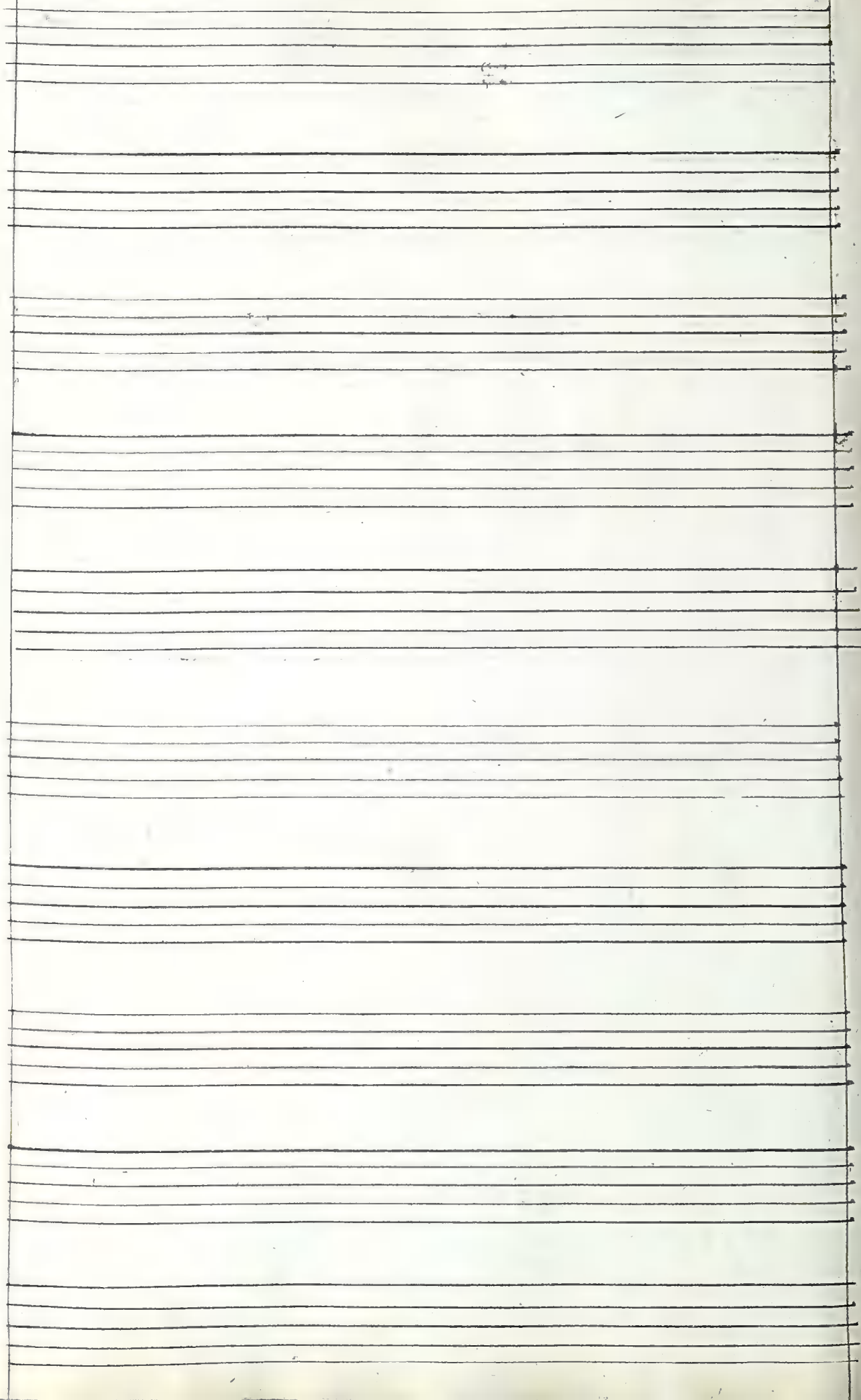
Handwritten musical notation on a page with 12 staves. The notation is faint and mostly illegible, appearing as light grey or blue ink. It consists of various notes, rests, and possibly some text or markings between the staves. The page is numbered 70 in the top left corner.

75
31

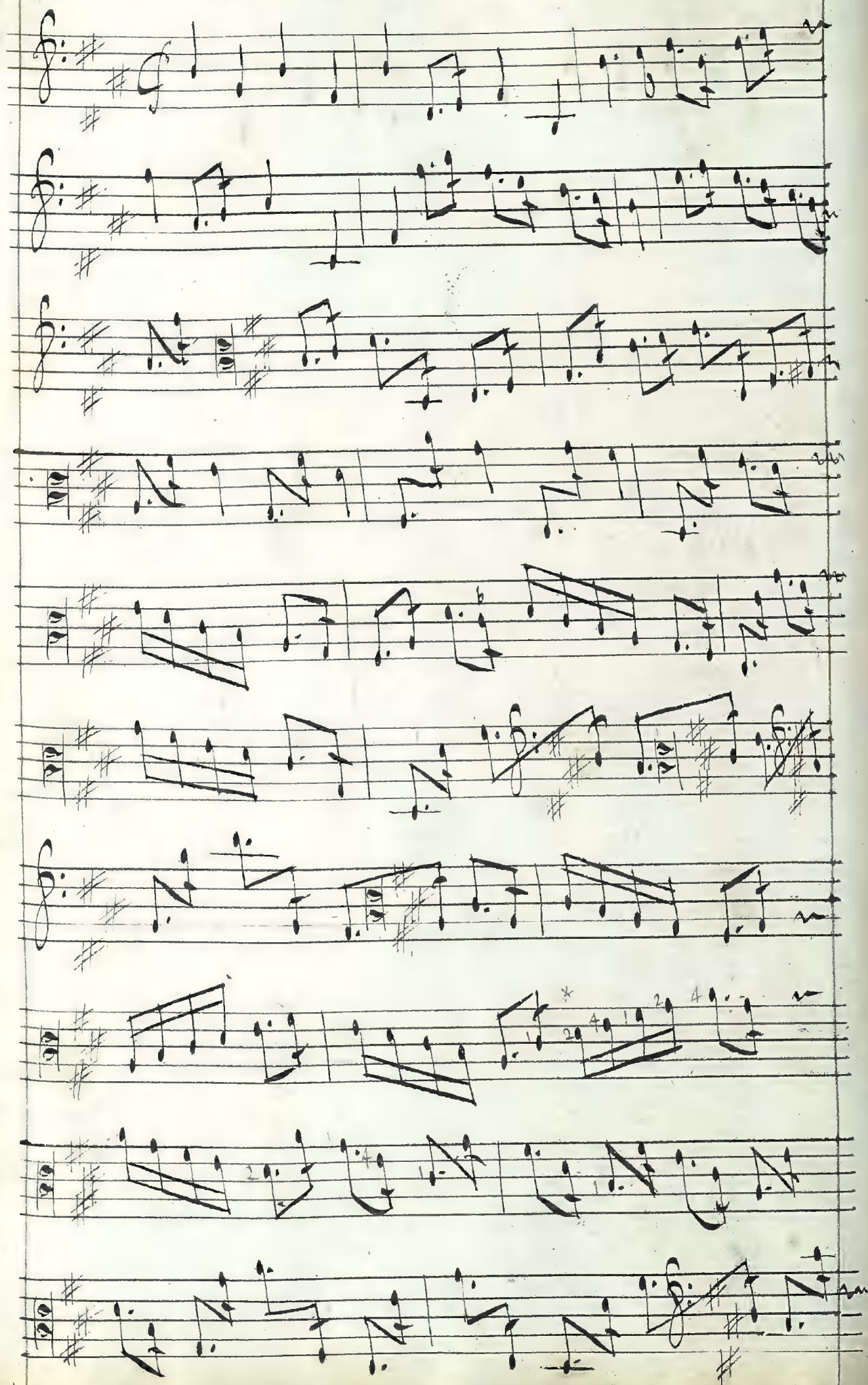


77

22







A handwritten musical score on ten staves. The notation is in a single system, likely for a piano or similar instrument. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff features a more complex melodic line with slurs. The fourth staff includes a dynamic marking 'p' (piano) and a slur. The fifth staff shows a series of chords and arpeggiated figures. The sixth staff continues with similar chordal textures. The seventh staff features a series of chords and arpeggiated figures. The eighth staff includes a dynamic marking 'p' (piano) and a slur. The ninth staff continues the melodic line. The tenth staff concludes the piece with a final chord and a double bar line.

Fine

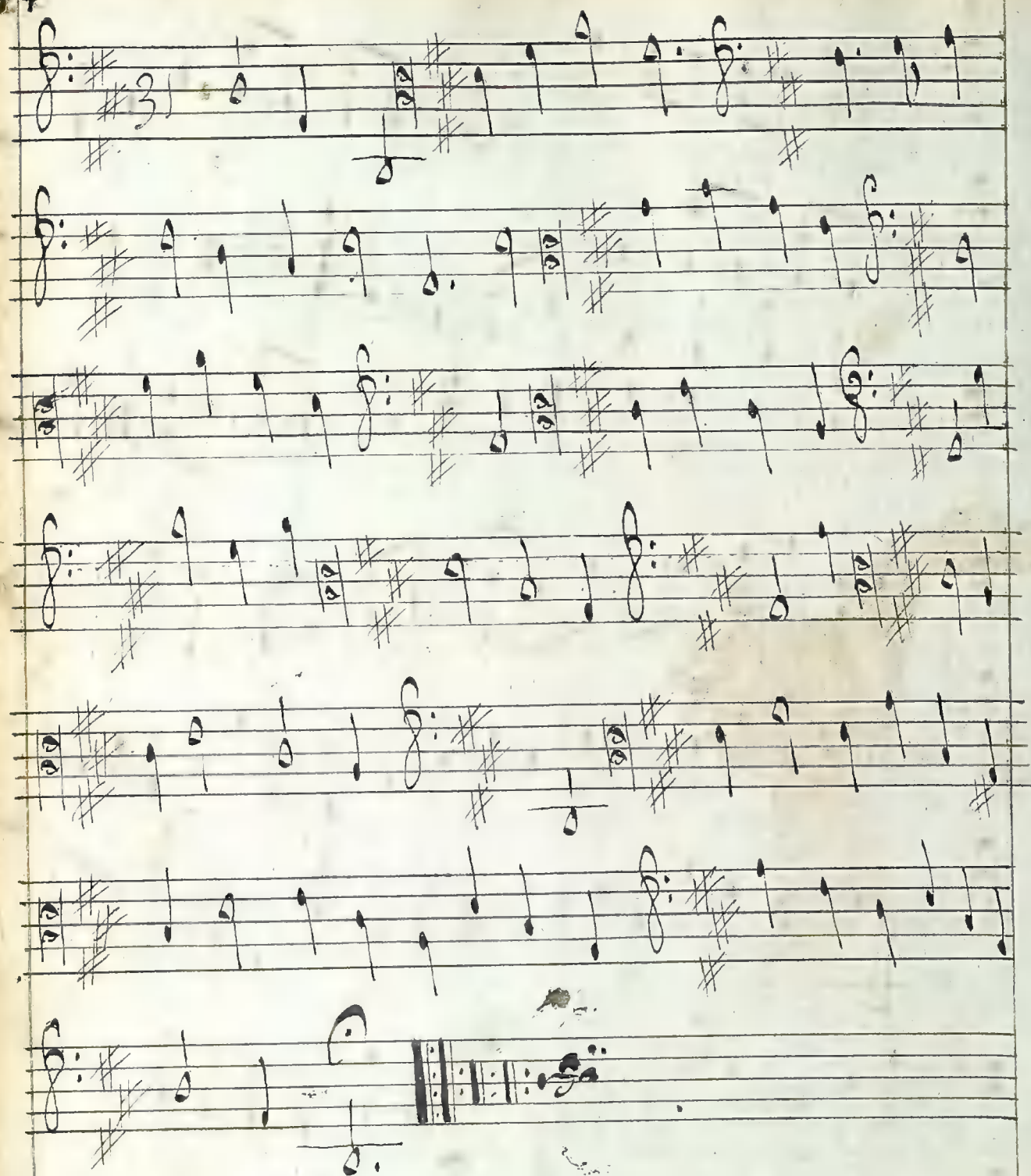
Mr John Cutts

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The music features various note values, rests, and bar lines. The word "Ayre" is written above the second staff. The number "31" is written below the fifth staff. The piece concludes with a double bar line and a final flourish on the eighth staff.

Ayre

31

Fisk Mr Cutts



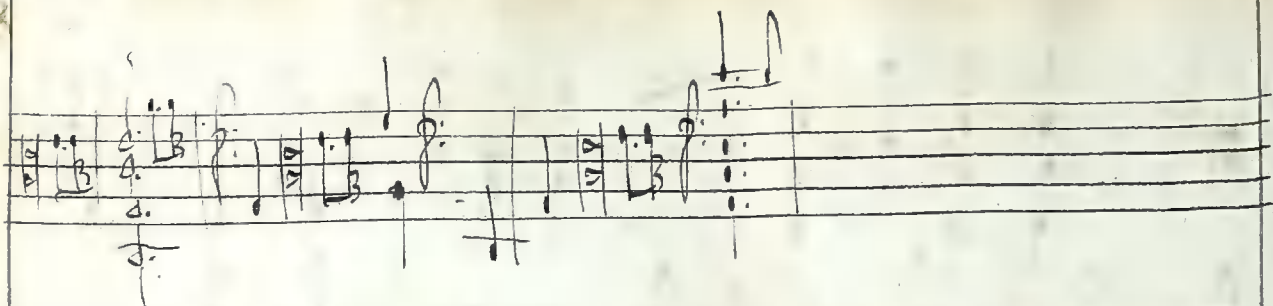
Country Dance M. Catts

Finis

A handwritten musical score on ten staves. The notation includes various musical symbols such as treble and bass clefs, key signatures with sharps, and a variety of note values including eighth, sixteenth, and thirty-second notes. There are also rests, accidentals, and dynamic markings like 'p' and 'f'. A significant portion of the fifth staff is obscured by a large, dark, rectangular ink blot or correction. The handwriting is fluid and characteristic of 18th or 19th-century musical notation. The paper shows signs of age, including some staining and wear along the edges.

Handwritten musical score for "The Thompson Variations" on page 36. The score consists of seven staves of music. The first six staves contain musical notation with various notes, rests, and accidentals. The seventh staff begins with musical notation and ends with a double bar line, followed by the handwritten text "Ayre Mr. G. Cutts".

Coranto Mr Cutts



Handwritten musical notation on a five-line staff, including various notes and rests.

Handwritten musical notation on a five-line staff, including various notes and rests.

Handwritten musical notation on a five-line staff, including various notes and rests.

Handwritten musical notation on a five-line staff, including various notes and rests.

Handwritten musical notation on a five-line staff, including various notes and rests.

Handwritten musical notation on a five-line staff, including various notes and rests.

Handwritten musical notation on a five-line staff, including various notes and rests.

Handwritten musical notation on a five-line staff, including various notes and rests.

Handwritten musical notation on a five-line staff, including various notes and rests.

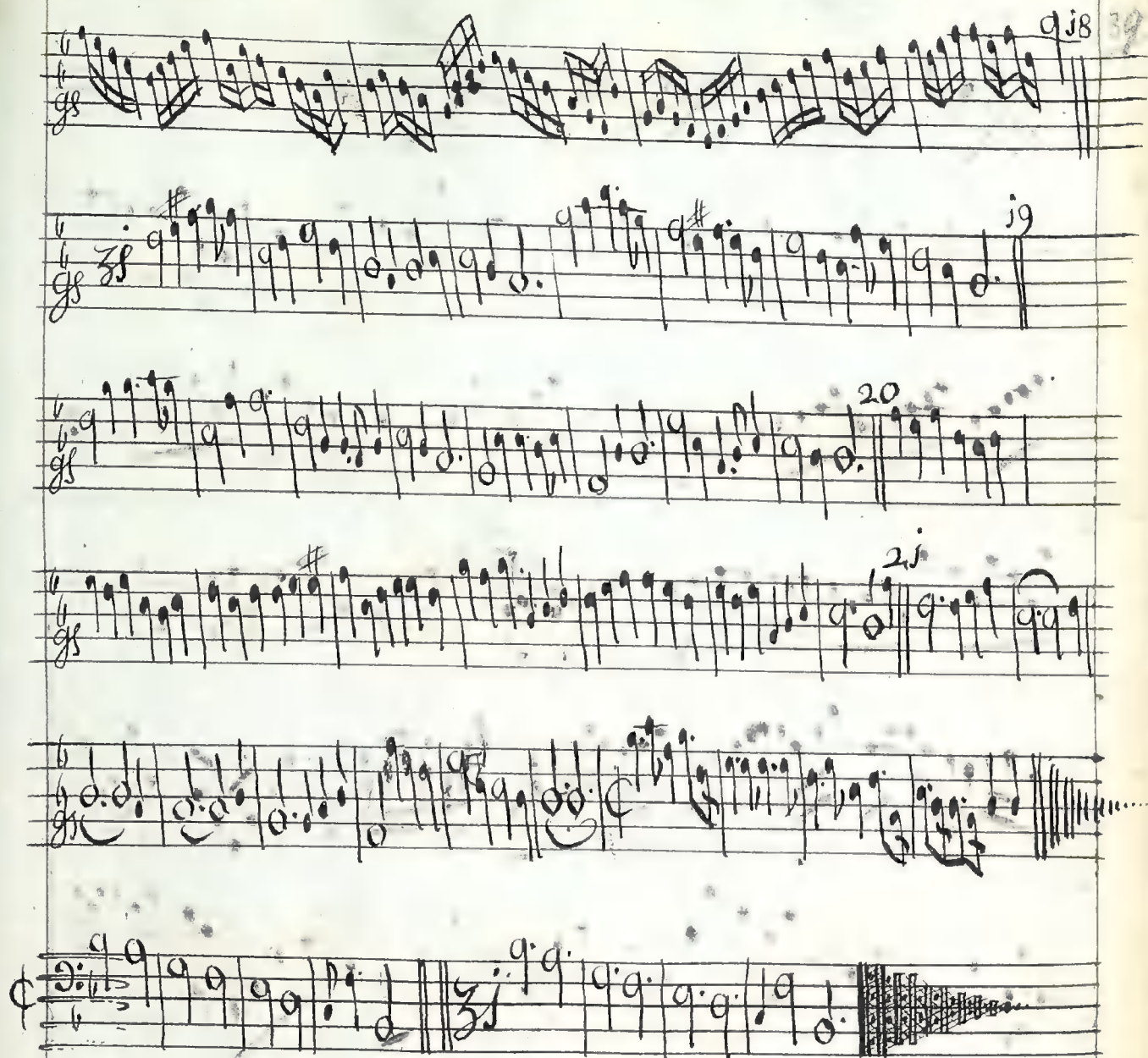
Handwritten musical notation on a five-line staff, including various notes and rests.

The Division
No Banisters Division

A handwritten musical score on ten staves. The music is written in a single system, with each staff containing a line of music. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. Measure numbers 1 through 17 are written above the staves. The score concludes with the text "God on if you can" written below the final staff.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17

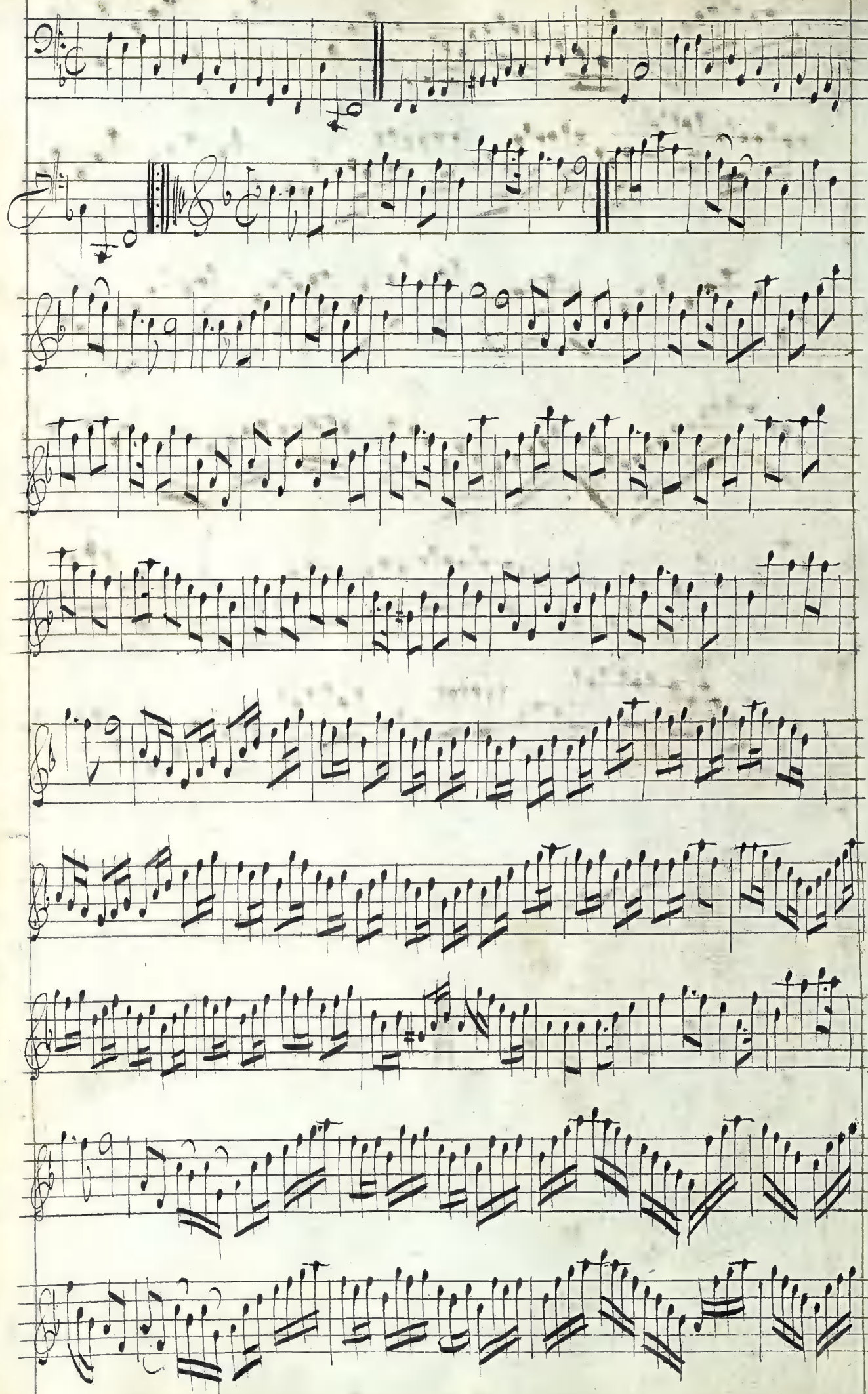
God on
if you can

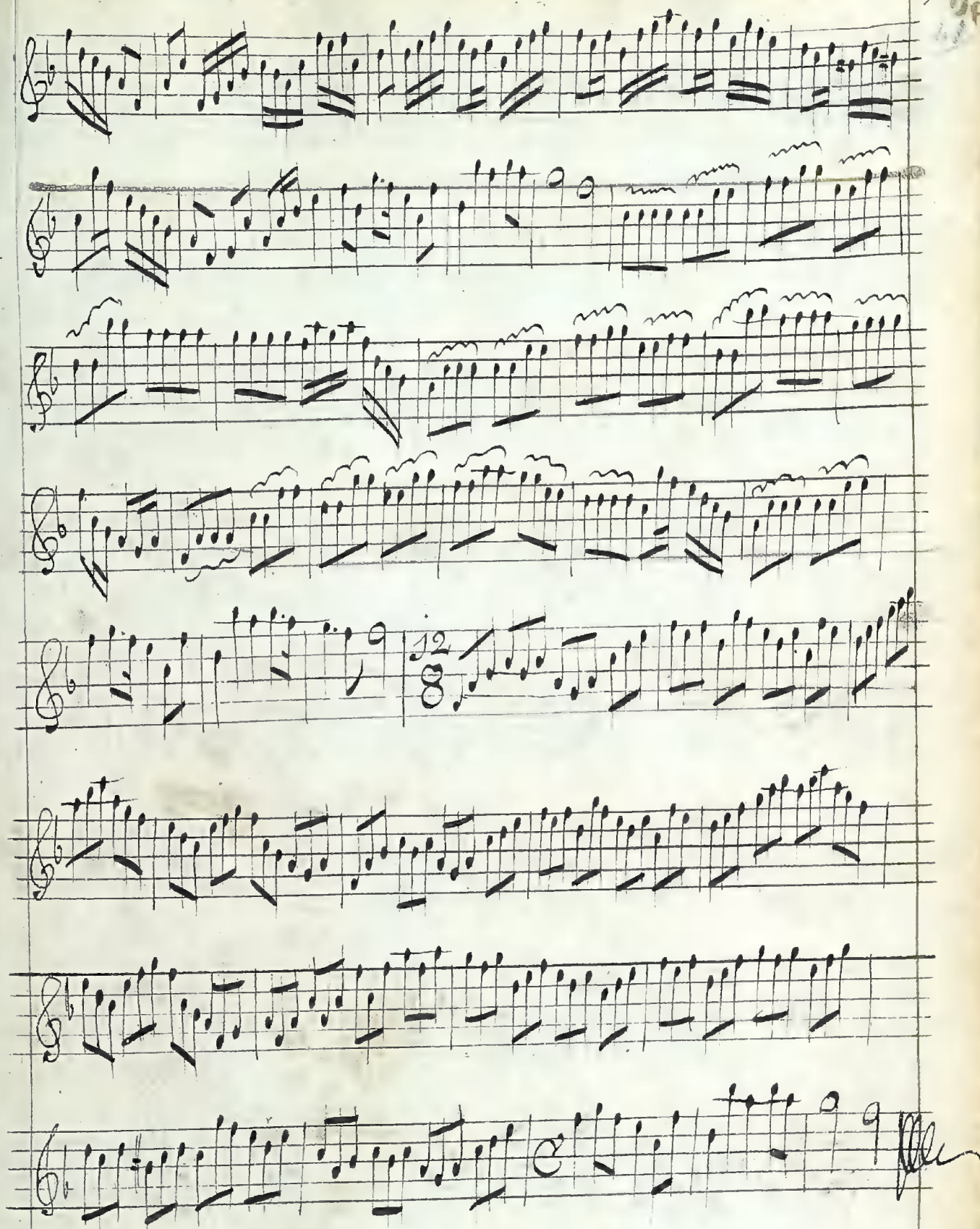


Division by M^r Finger for *f* Flute

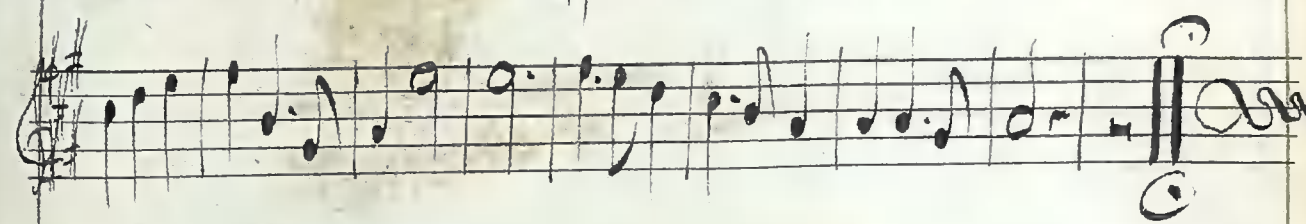
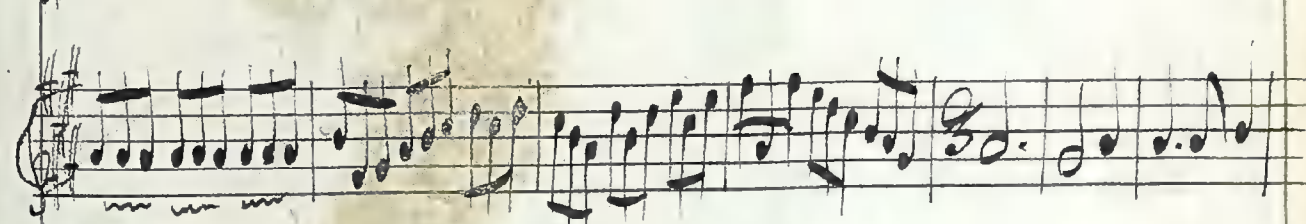
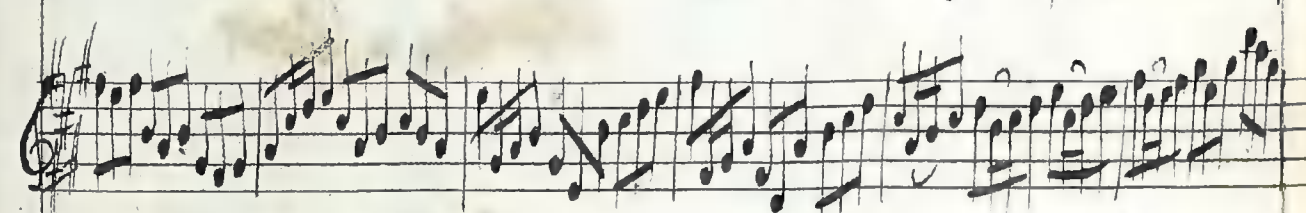
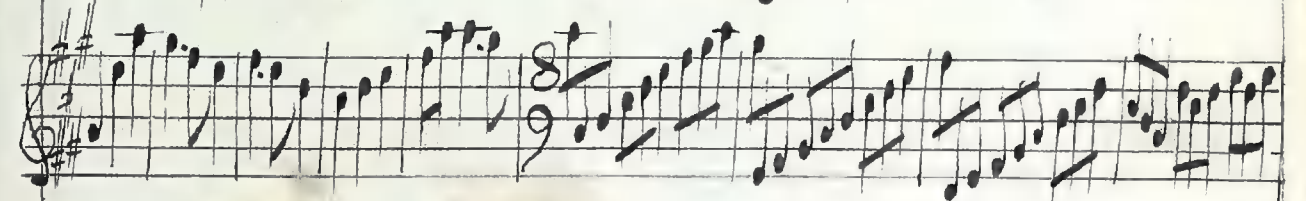
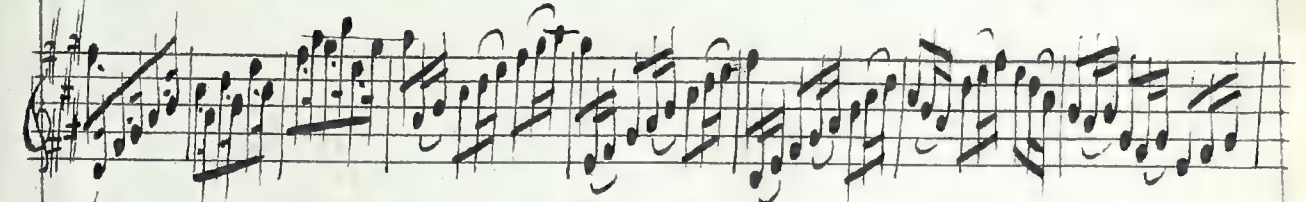
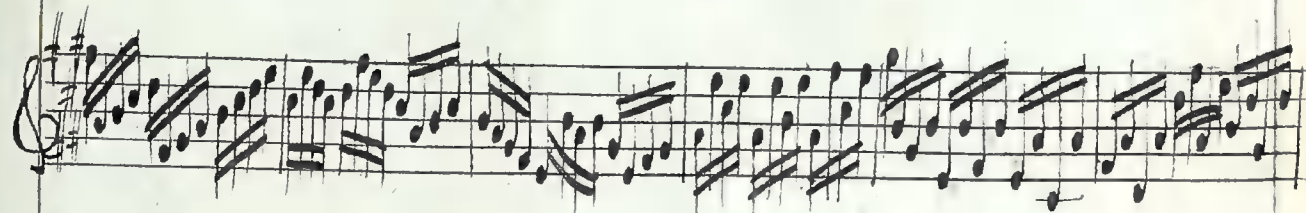
This page contains a handwritten musical score for flute. The first staff at the top is completely crossed out with a series of diagonal lines. Below it are ten staves of musical notation. The notation is written in a cursive, handwritten style. The first staff of the musical section begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The music consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. There are several double bar lines throughout the piece, indicating measures or sections. The paper is aged and shows some staining and wear, particularly along the right edge.

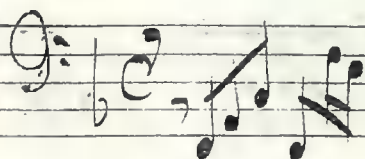
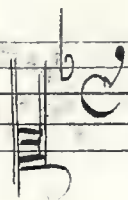


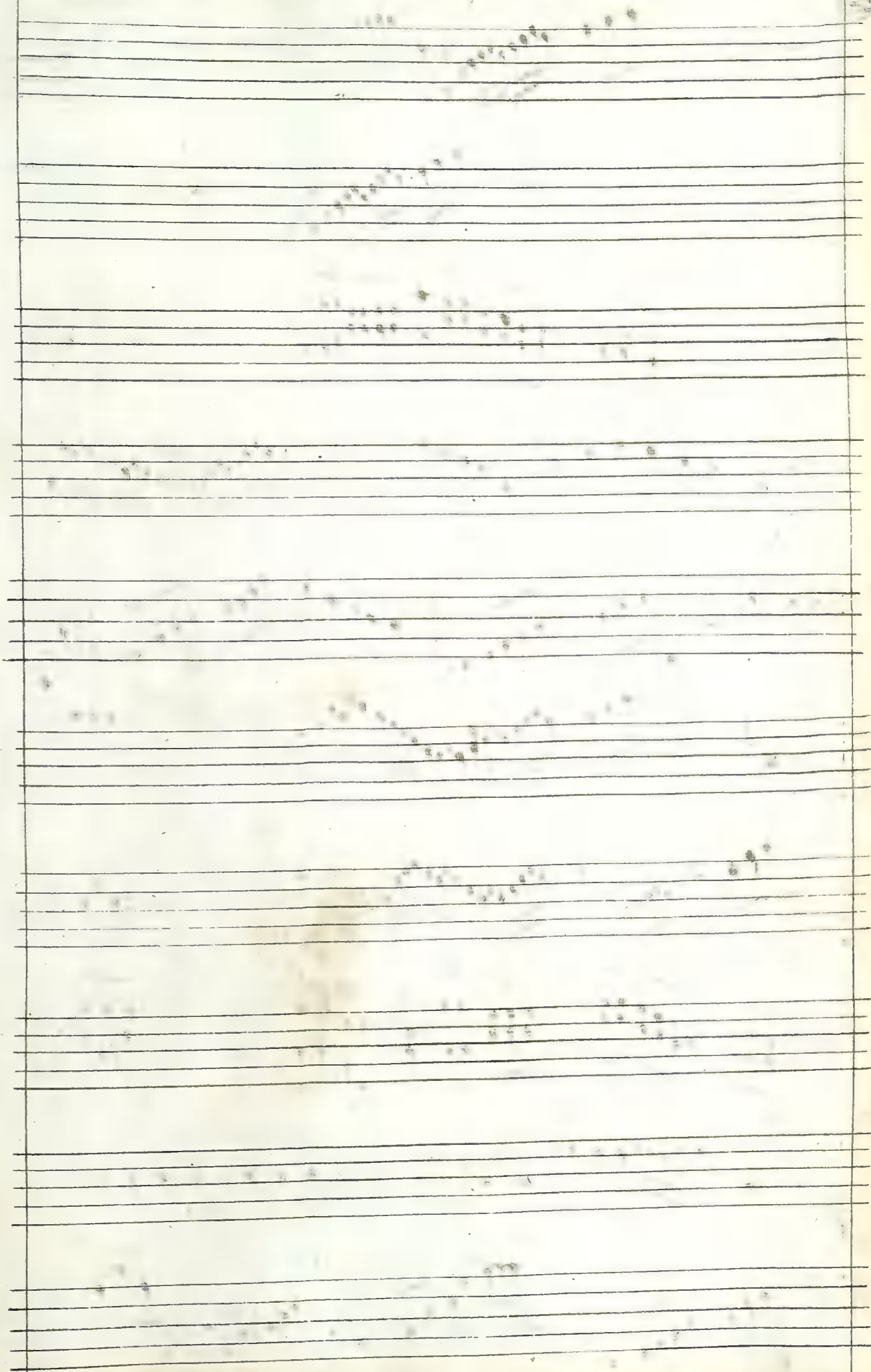




A handwritten musical score on ten staves. The notation is in a single system, featuring a variety of musical symbols including notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, cursive style characteristic of 18th or 19th-century manuscript notation. The score includes a double bar line with repeat dots in the first staff. The notation is dense, with many beamed notes and slurs, suggesting a fast or intricate piece of music. The paper shows signs of age, with some staining and wear visible.

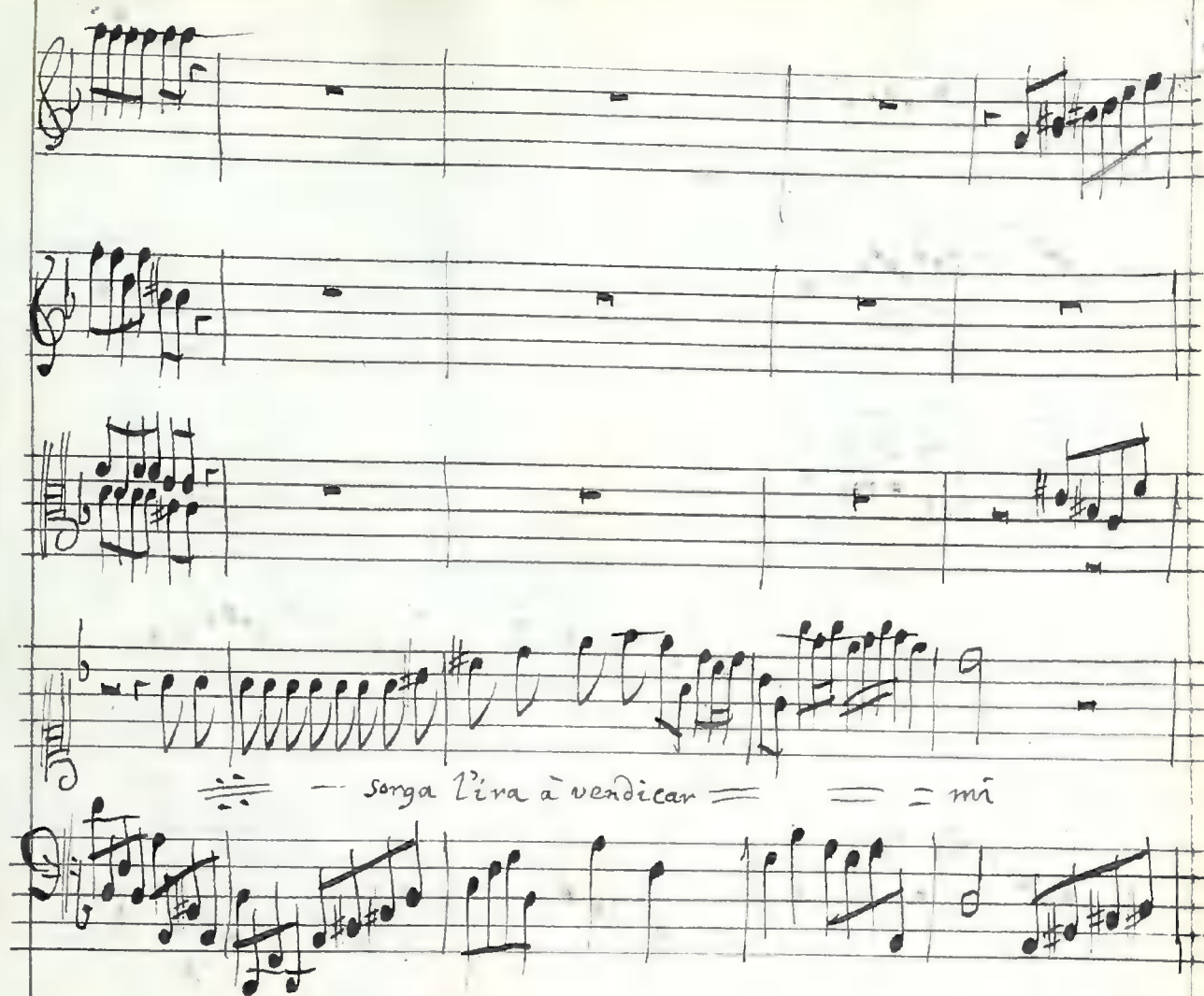




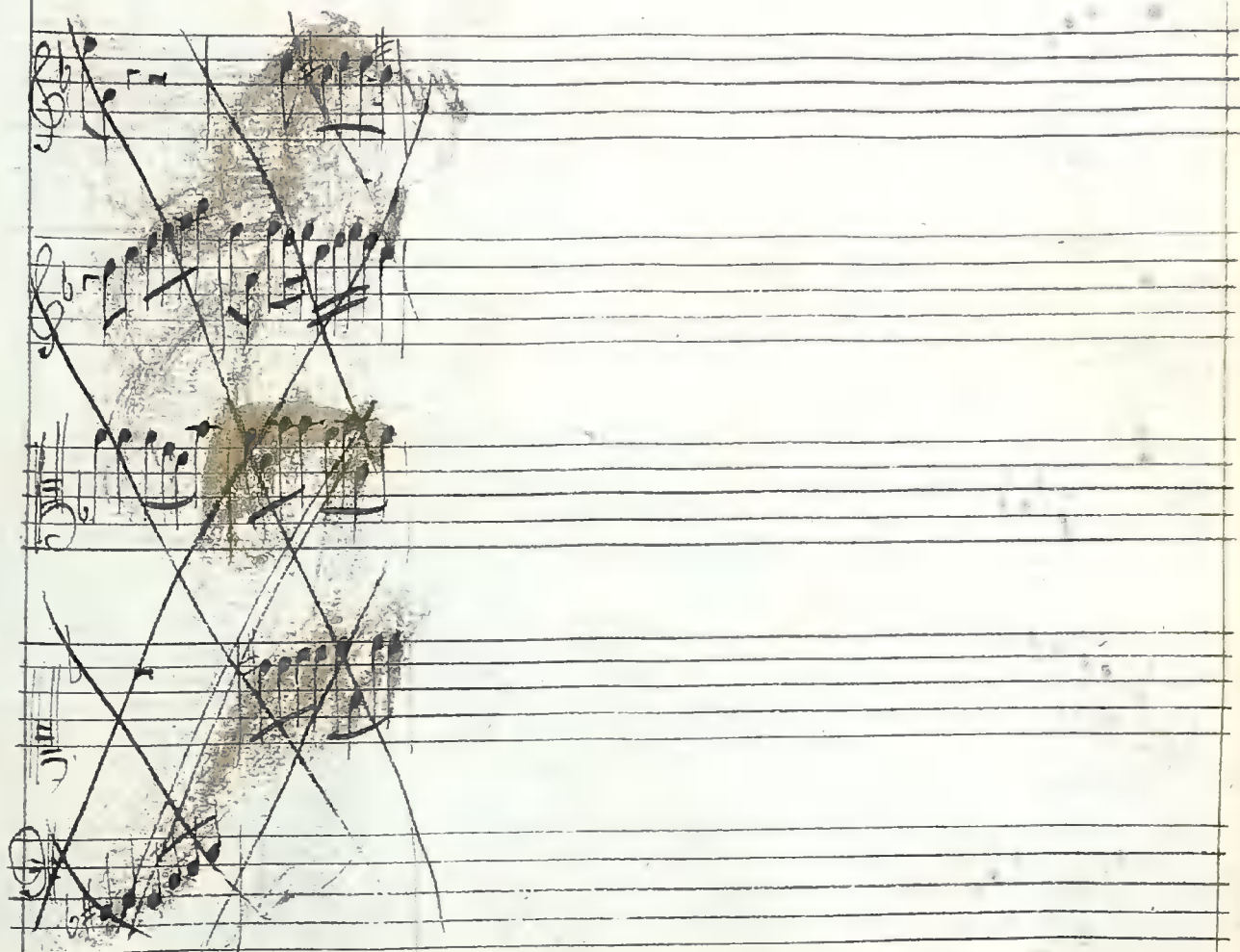


Non si ritardi piu $\equiv \equiv$ *pensieri all'ar* $= = =$

mi all-ar -- mi all-ar mi *Di Me gera piu severa*



sorga l'ina a vendicar = = = mi



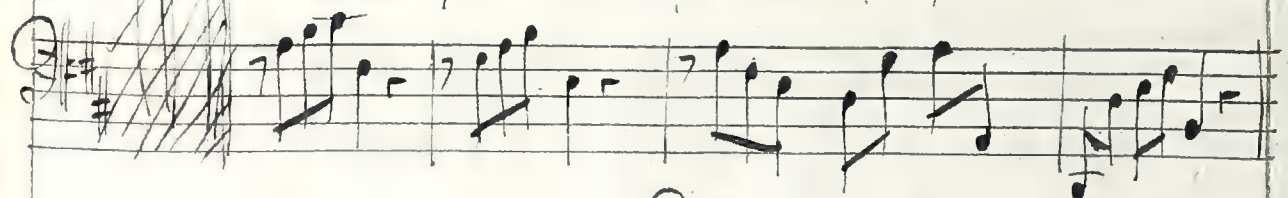
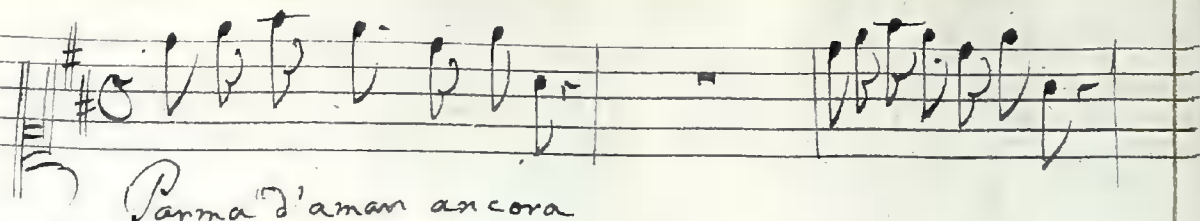
sorga lina à Verdi-car — — — mi

Salapo

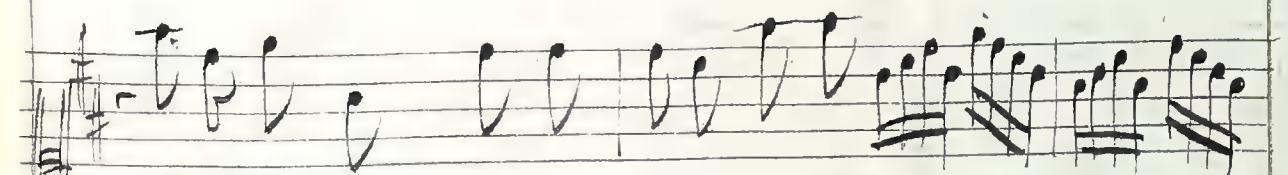
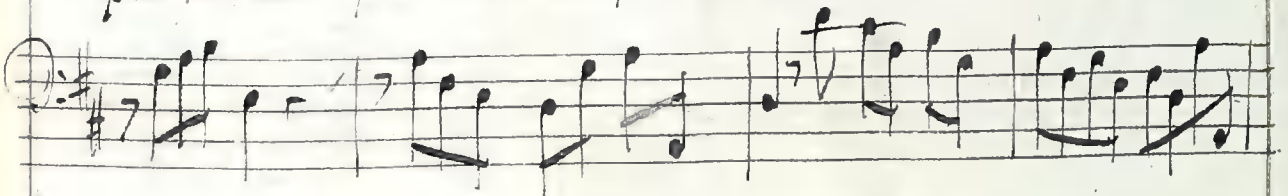
Salapo

Salapo

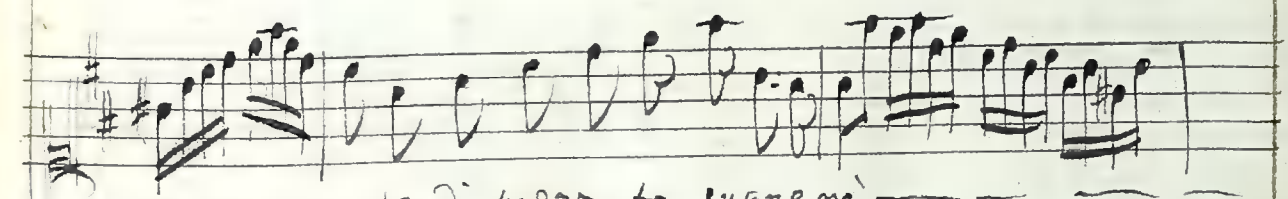
Non si tar



piu non amo piu non amo piu no no no no



L'infedel ch'un'altra a dora disprezza —



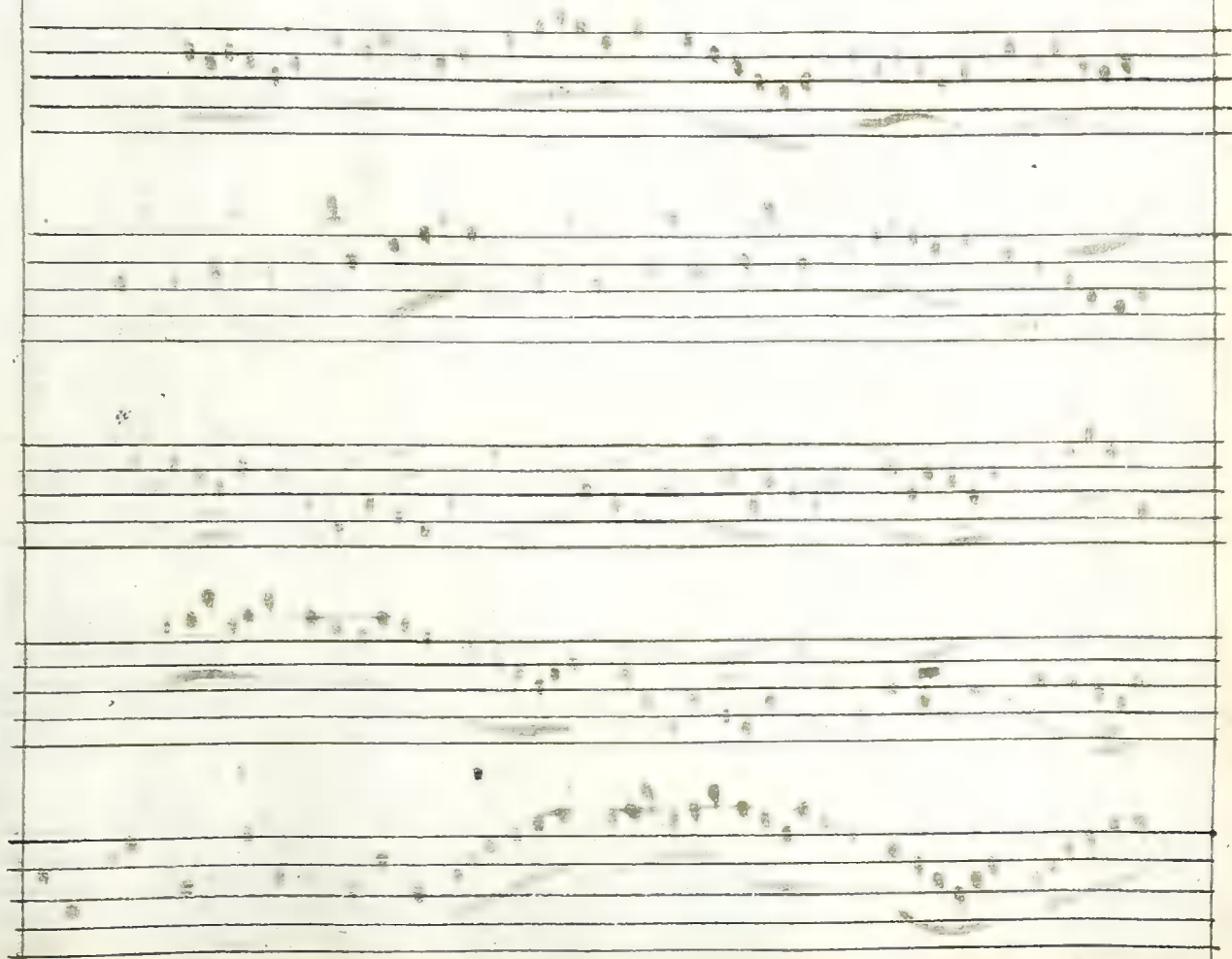
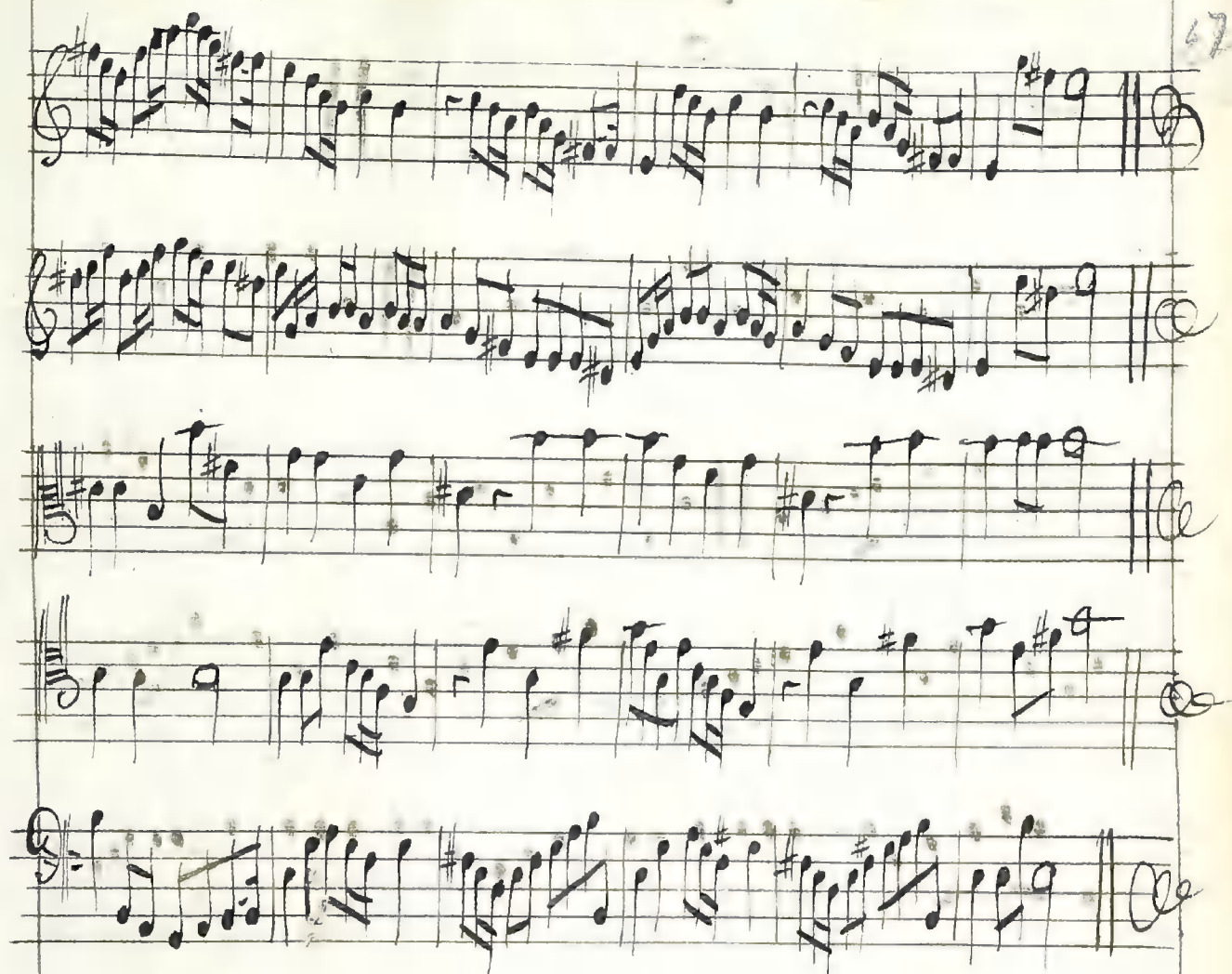
ta disprezzata suenero' —



disprezzata sveneg- ro Ah più tosto più
tosto il prehero il prehero più tosto il prehero il
prehero più tosto il prehero. Da Capo

Sinfonia.

A handwritten musical score for a symphony, titled "Sinfonia." The score is written on ten staves. The first five staves are grouped by a large left-facing curly brace, indicating they belong to a single section, likely the first movement. The notation is in common time (C) and features a key signature of one sharp (F#). The first staff begins with a treble clef, while the subsequent staves in the first group use various clefs (treble, alto, and bass). The notation is dense, with many beamed notes and rests. The second group of staves (staves 6-10) continues the composition, with the first staff of this group using a treble clef and the others using various clefs. There are some ink stains and a small piece of tape on the right side of the page, near the middle staves.



M^r FingerGrand 2^a 3



This image shows a page of handwritten musical notation on ten staves. The notation is written in dark ink and consists of small, dark, irregular marks that resemble dots or short vertical strokes. These marks are scattered across the staves, often appearing in small groups or clusters, suggesting a form of shorthand or a specific musical notation system. The paper is aged and shows some staining, particularly along the left edge and bottom. The overall appearance is that of a historical manuscript or a page from an old book.

a Cannon in G 4. 8th 8th Belon

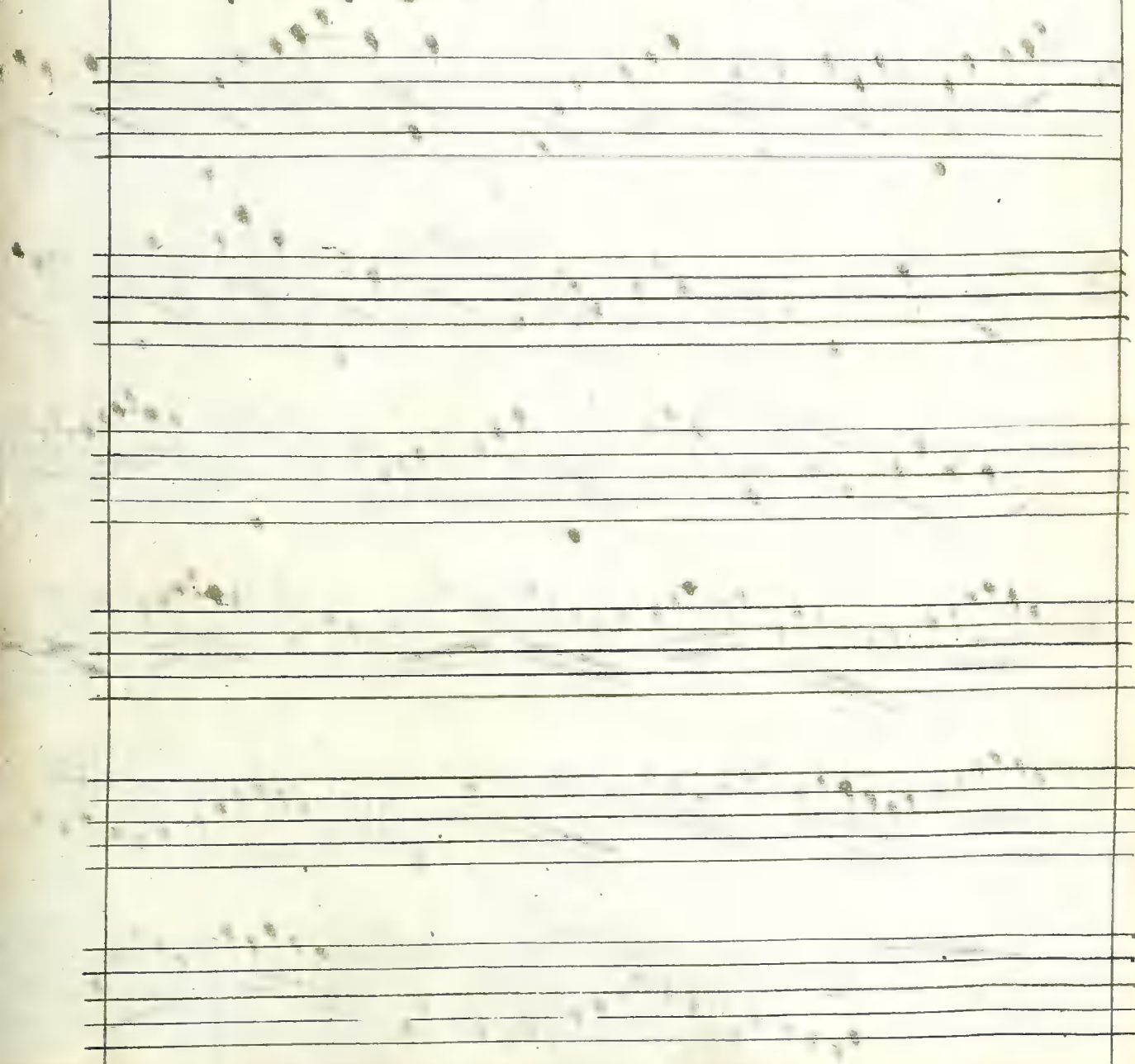
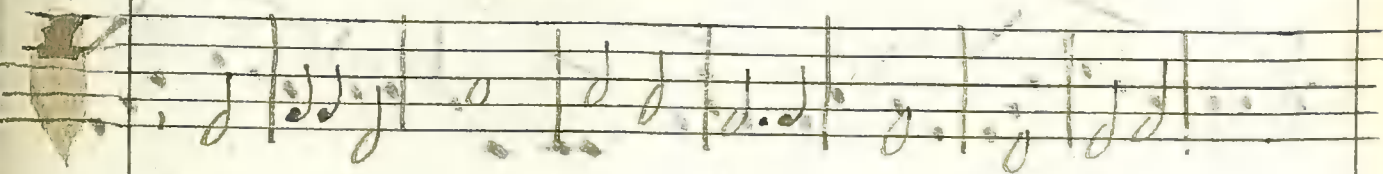
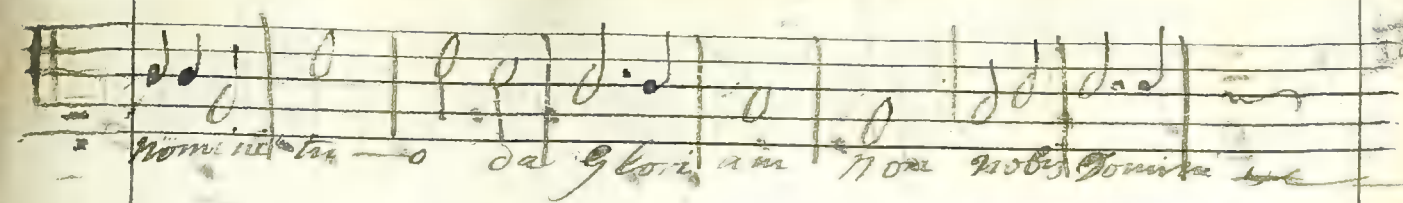
331

Handwritten musical score for three staves, each beginning with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes.

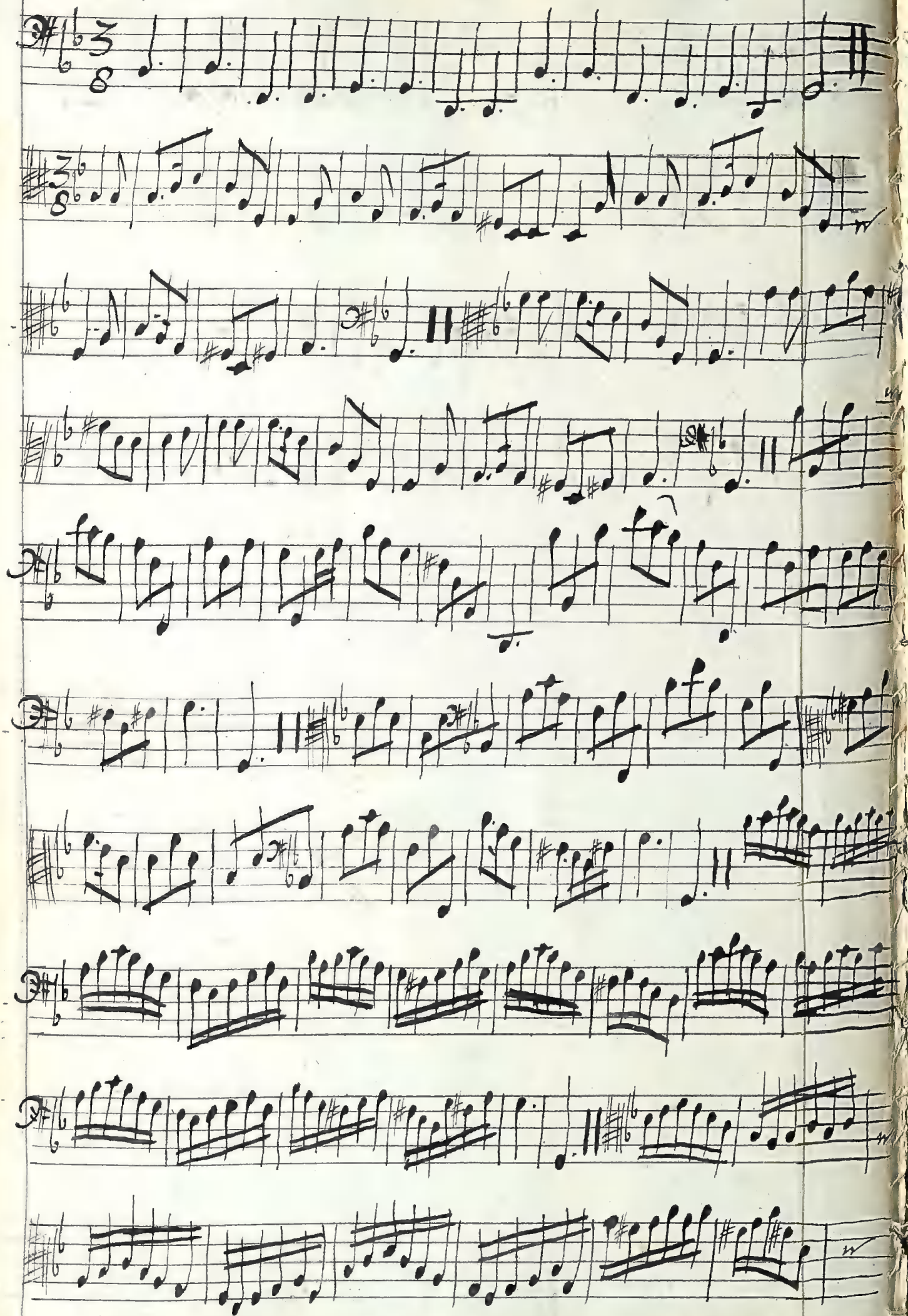
Non nobis Domine non nobis
Sed nomini tu — o da glori — am.
Sed nomini tu — o da glori — am.

*The same in F, one of
other parts*

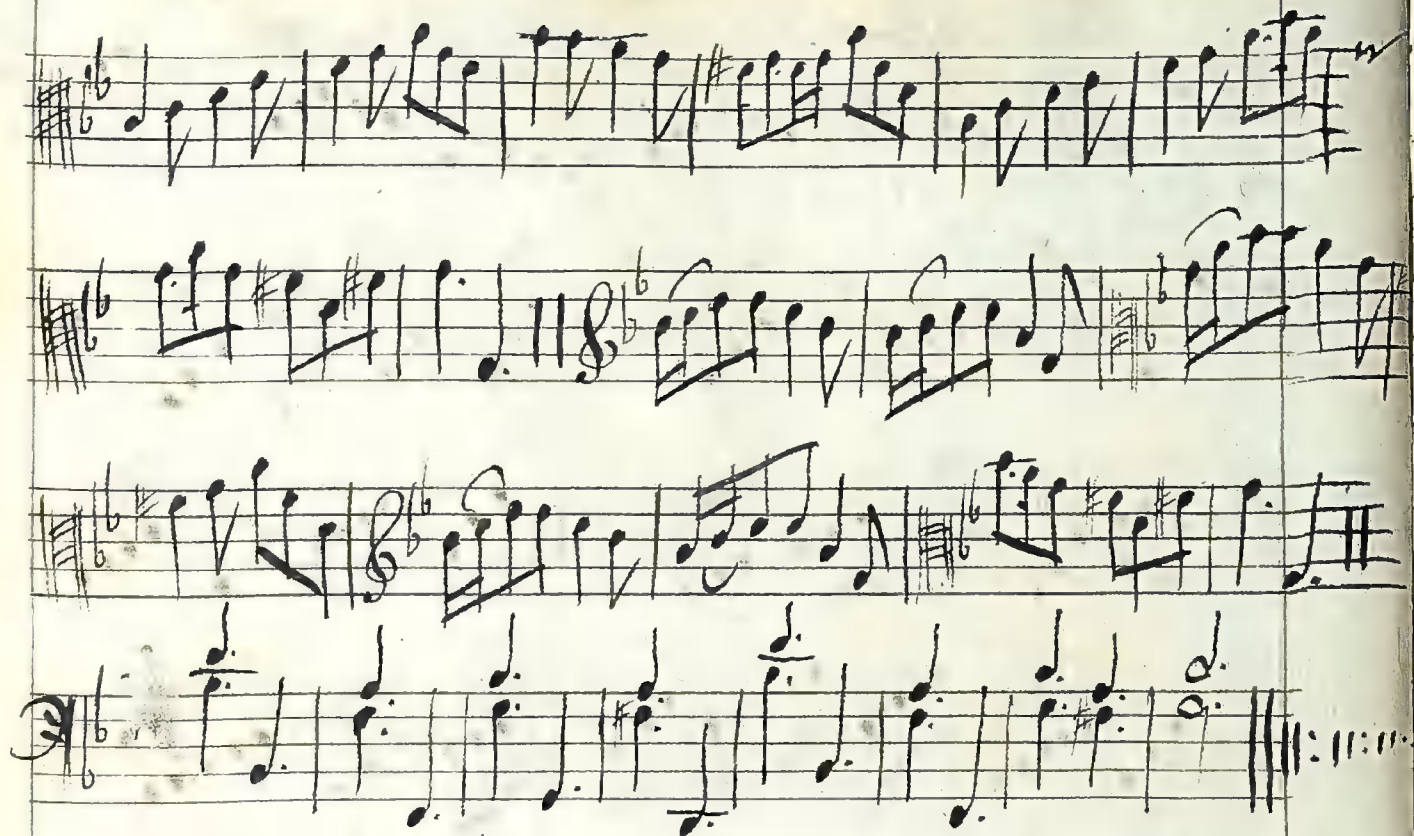
Non nobis Domine non nobis *Gloria tu o da Gloria*



194 *Green leaves*



This image shows a page of handwritten musical notation, likely a manuscript. The page is numbered "115" in the top right corner. It contains ten staves of music, arranged in two groups of five. The notation is written in black ink on aged, slightly yellowed paper. The first five staves (top group) are in a single system, and the last five staves (bottom group) are also in a single system. The notation includes various musical symbols: treble and bass clefs, key signatures (mostly one sharp, F#), time signatures (mostly 6/8), and a variety of note values (quarter, eighth, and sixteenth notes). There are also rests, bar lines, and some dynamic markings like "f" (forte). The handwriting is fluid and characteristic of 18th or 19th-century musical notation. The paper shows signs of wear, including some staining and a small tear near the top right corner.



... Lesson

A handwritten musical score on ten staves. The notation is in a single system, likely for a piano or similar instrument. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The score concludes with a double bar line and repeat signs. The handwriting is in ink on aged, slightly yellowed paper.

Allman

Handwritten musical score for 'Allman'. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring a double bar line and a 3/4 time signature. The third staff shows a continuation of the melody with various note values. The fourth staff includes a key signature change to two flats (B-flat and E-flat) and a common time signature. The fifth staff continues the melody. The sixth staff shows a continuation of the melody. The seventh staff concludes the piece with a double bar line and a flourish.

Corant

Handwritten musical score for 'Corant'. The score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring a double bar line and a 3/4 time signature. The third staff shows a continuation of the melody with various note values. The fourth staff includes a key signature change to two flats (B-flat and E-flat) and a common time signature. The fifth staff continues the melody. The sixth staff shows a continuation of the melody. The seventh staff concludes the piece with a double bar line and a flourish.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music consists of several measures with various note values and rests.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef. The music continues with various note values and rests.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef. The music continues with various note values and rests.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef. The music continues with various note values and rests.

Empty musical staves at the bottom of the page.

Handwritten musical score for a piece titled "Saraband". The score is written on six systems of two staves each, using a treble and bass clef. The key signature is one flat (B-flat). The time signature is 3/4, indicated by a "3" over the first staff and a "4" below the first staff. The notation includes various musical symbols such as notes, rests, and accidentals. The paper shows signs of age, including foxing and staining.

120

Saraband

3
4

Jigg Allman

Handwritten musical notation for the first system of 'Jigg Allman'. It features a treble and bass staff in 4/4 time. The melody in the treble staff begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

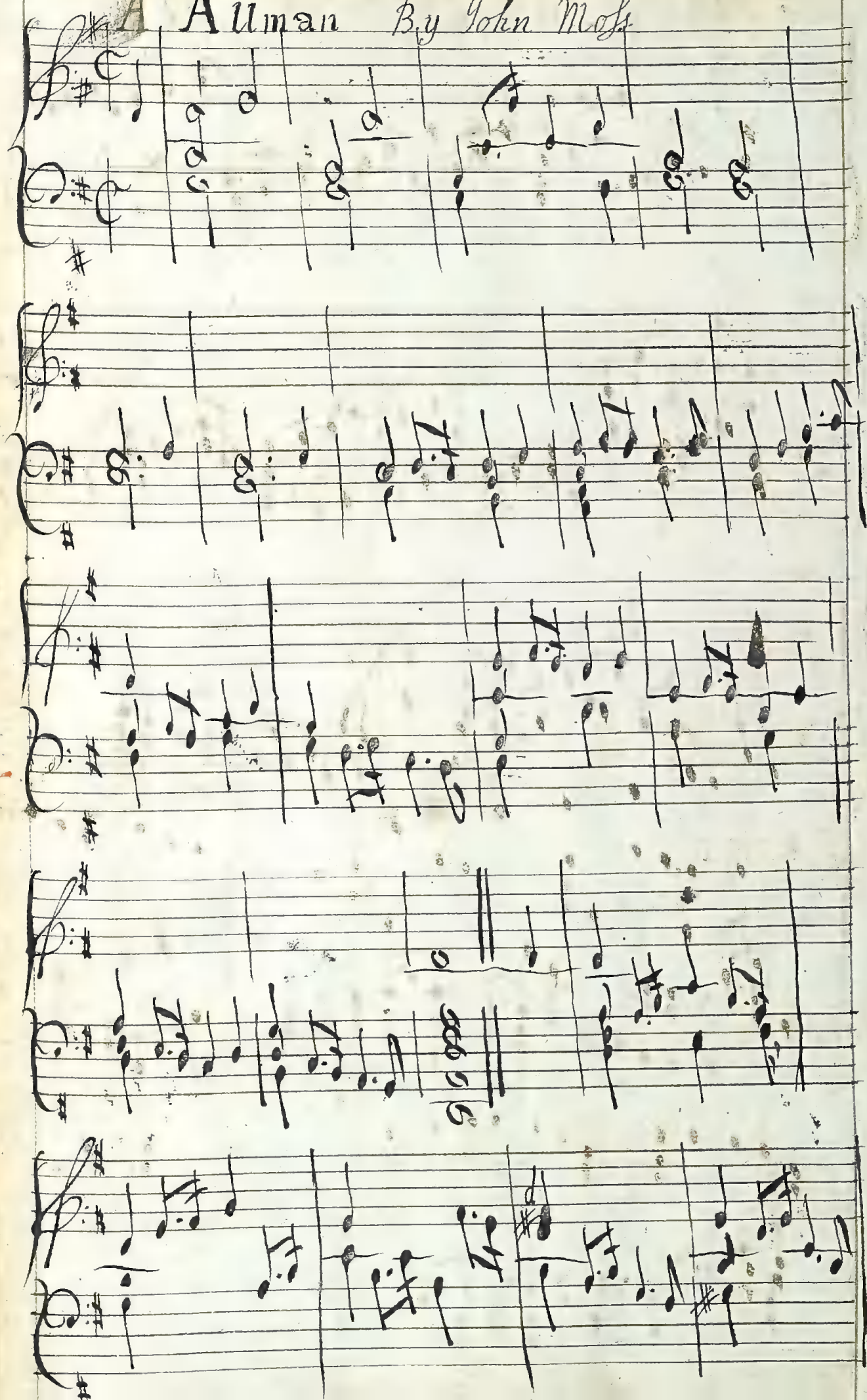
Handwritten musical notation for the second system of 'Jigg Allman'. The treble staff continues the melody with various note values and rests. The bass staff continues the accompaniment. The system ends with a double bar line.

Handwritten musical notation for the third system of 'Jigg Allman'. This system includes some complex rhythmic patterns with beamed notes in both staves. It concludes with a double bar line.

Handwritten musical notation for the fourth system of 'Jigg Allman'. The melody in the treble staff shows some grace notes and slurs. The bass staff continues the accompaniment. The system ends with a double bar line.

Handwritten musical notation for the fifth system of 'Jigg Allman'. This is the final system on the page, ending with a double bar line and a final flourish in the treble staff. The bass staff also concludes with a flourish.

A Allman By John Moss



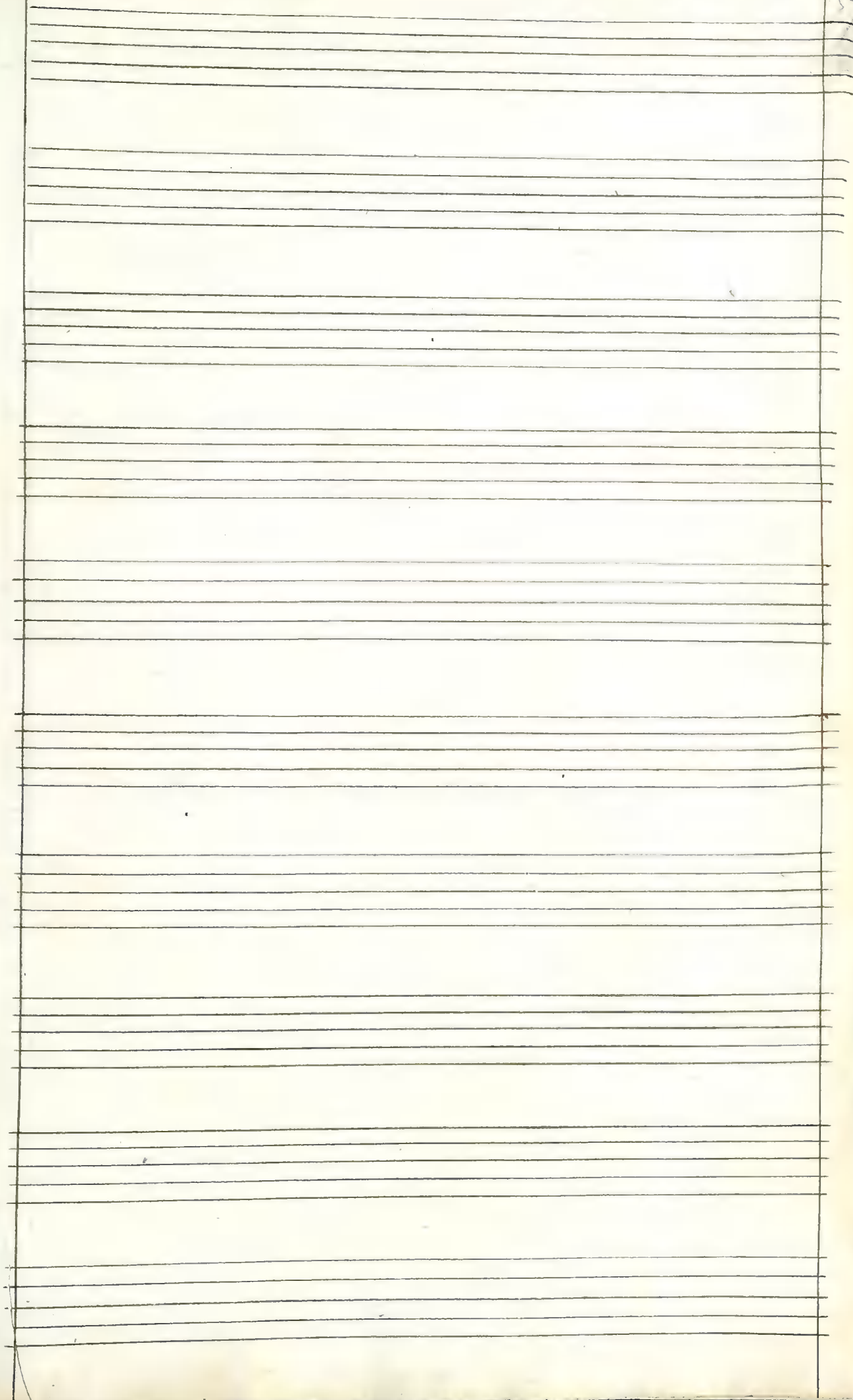
Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. The manuscript shows signs of age, with some ink bleed-through and staining visible on the paper.

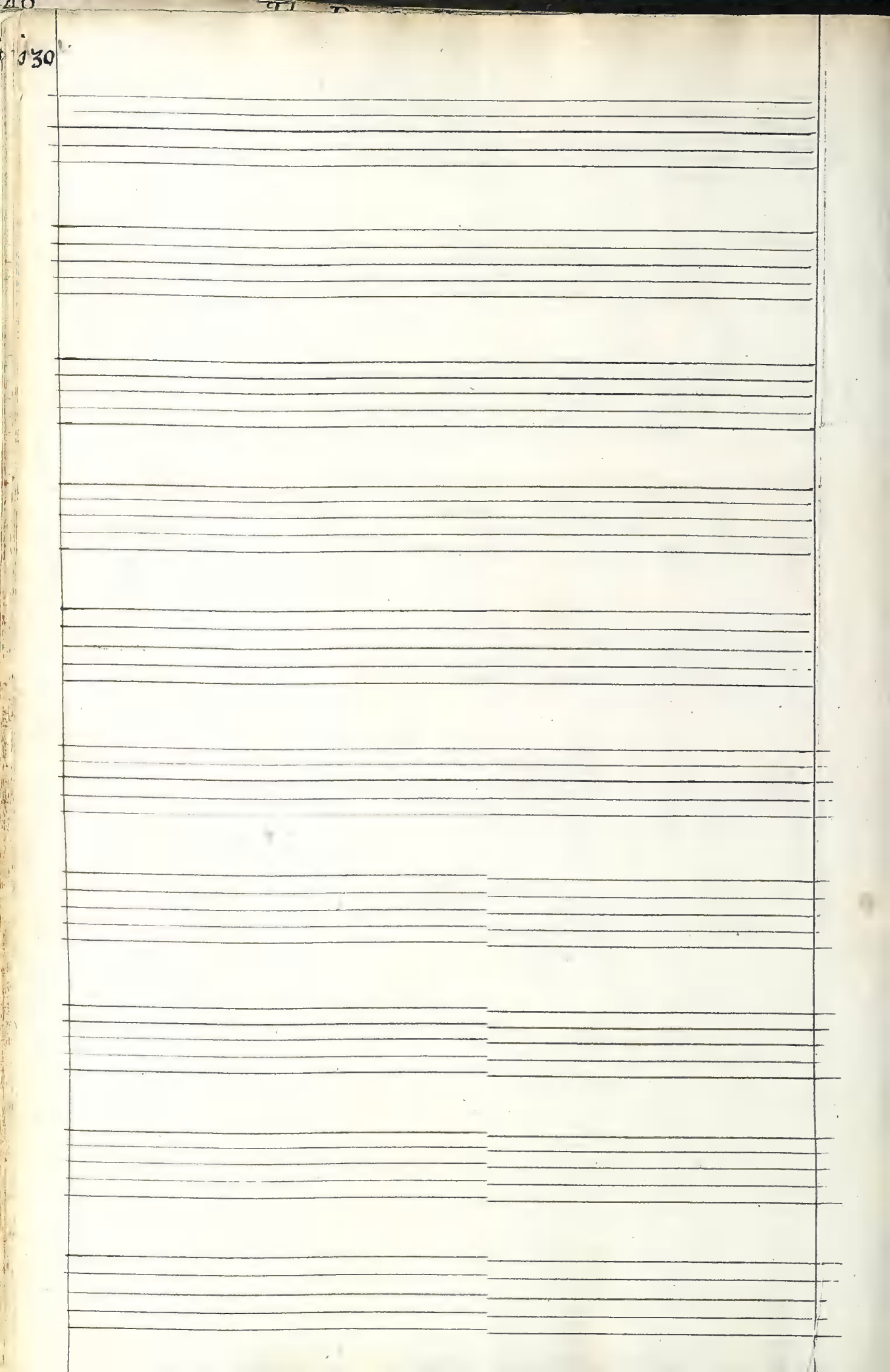
Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a time signature of 3/4. The melody consists of several measures of music, primarily using quarter and eighth notes. The paper shows signs of age and staining.

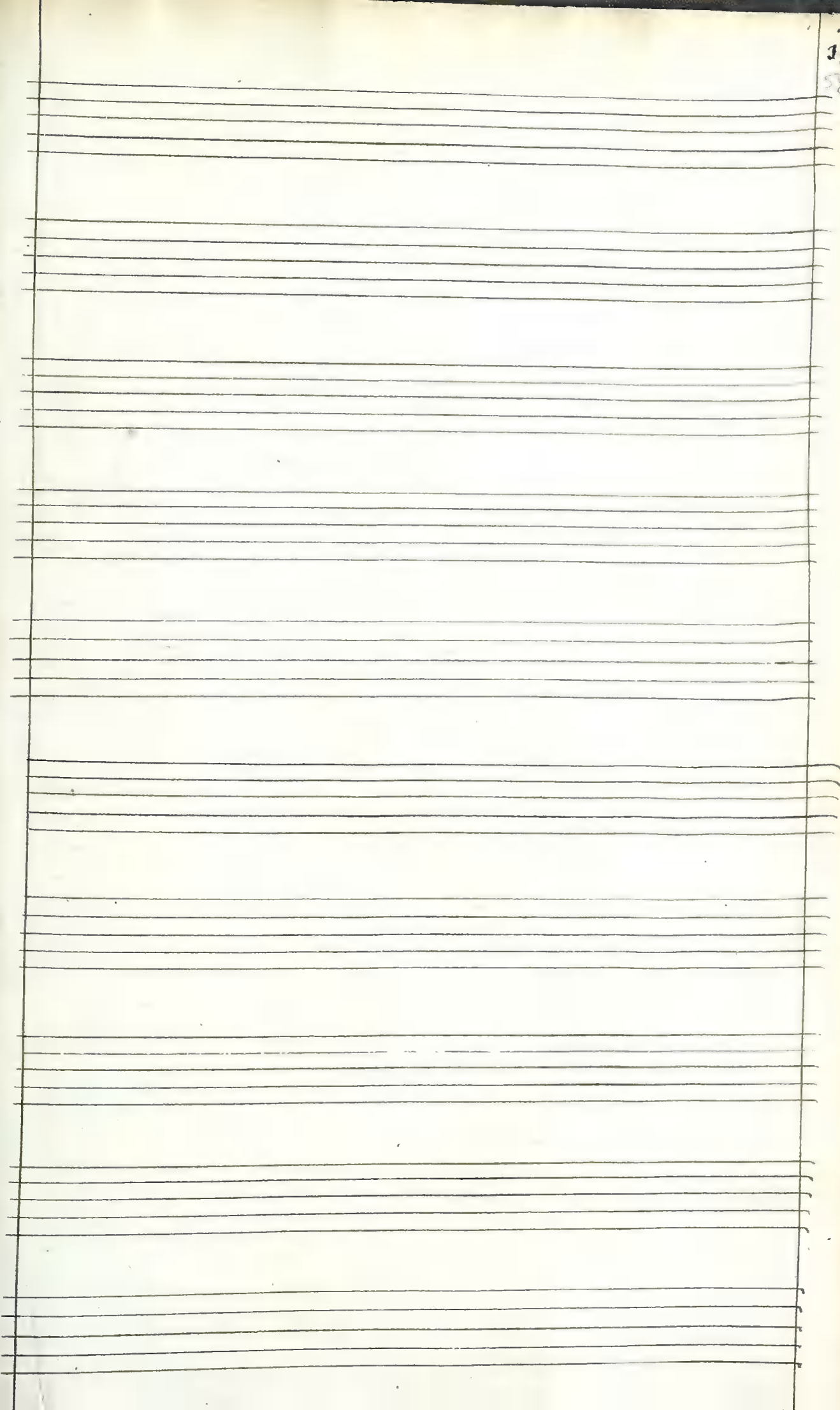
Below the first staff, there are several more staves of musical notation. These staves contain faint, mostly illegible handwritten notes and markings, suggesting a multi-staff musical score. The ink is light and the paper is aged, making the details difficult to discern. The notation appears to be a continuation of the piece written on the first staff.

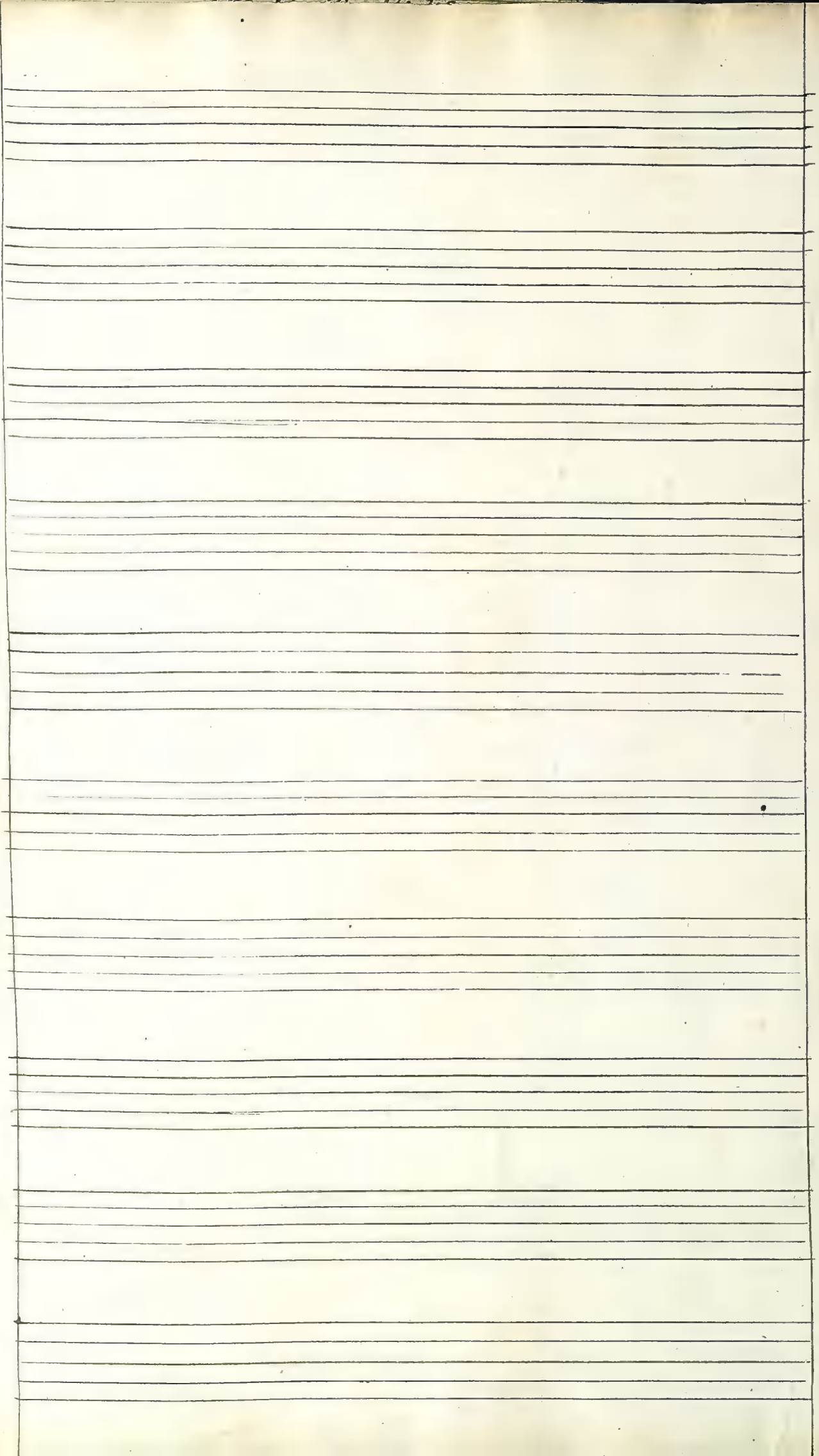
56 fct

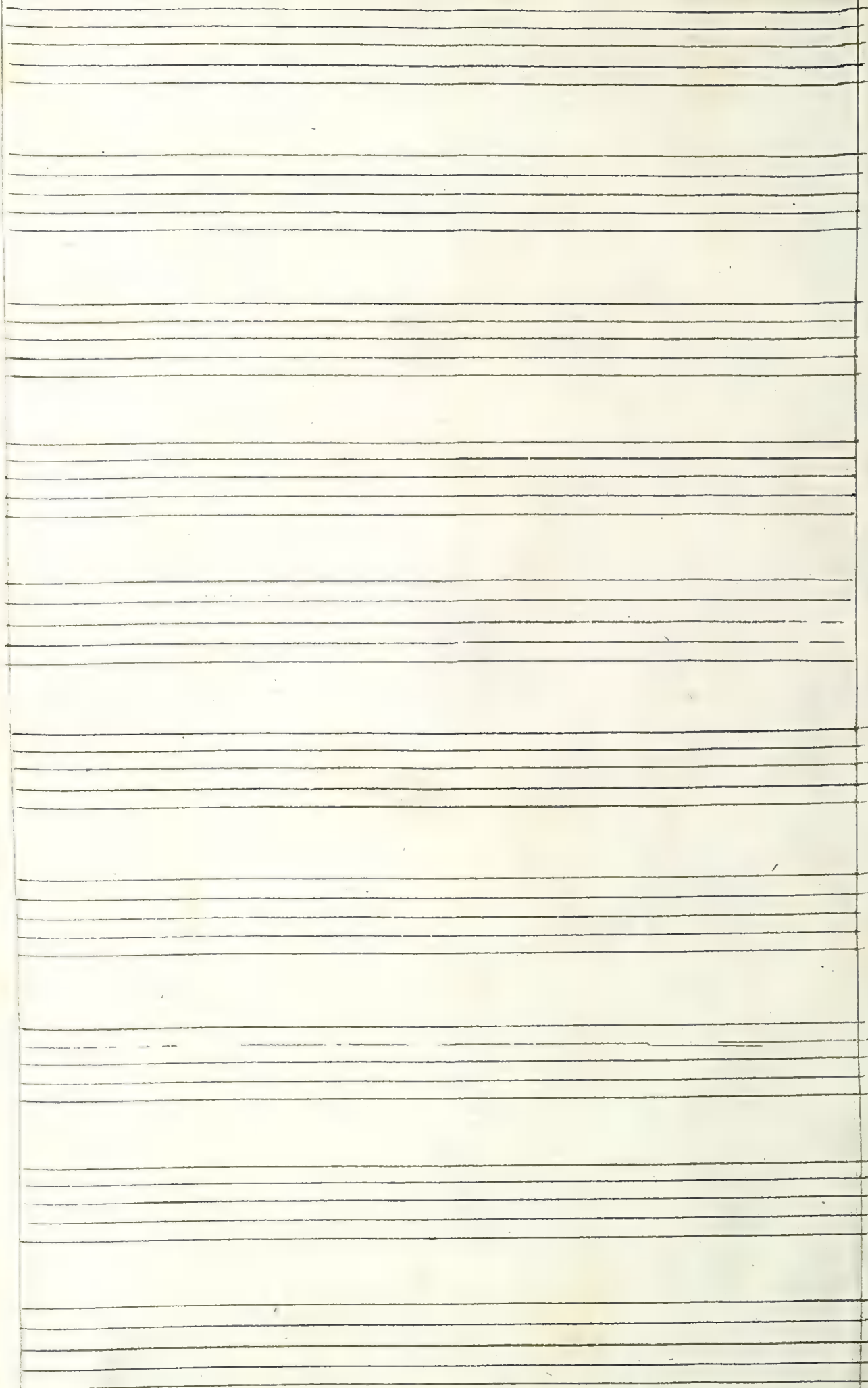
mas 10/96

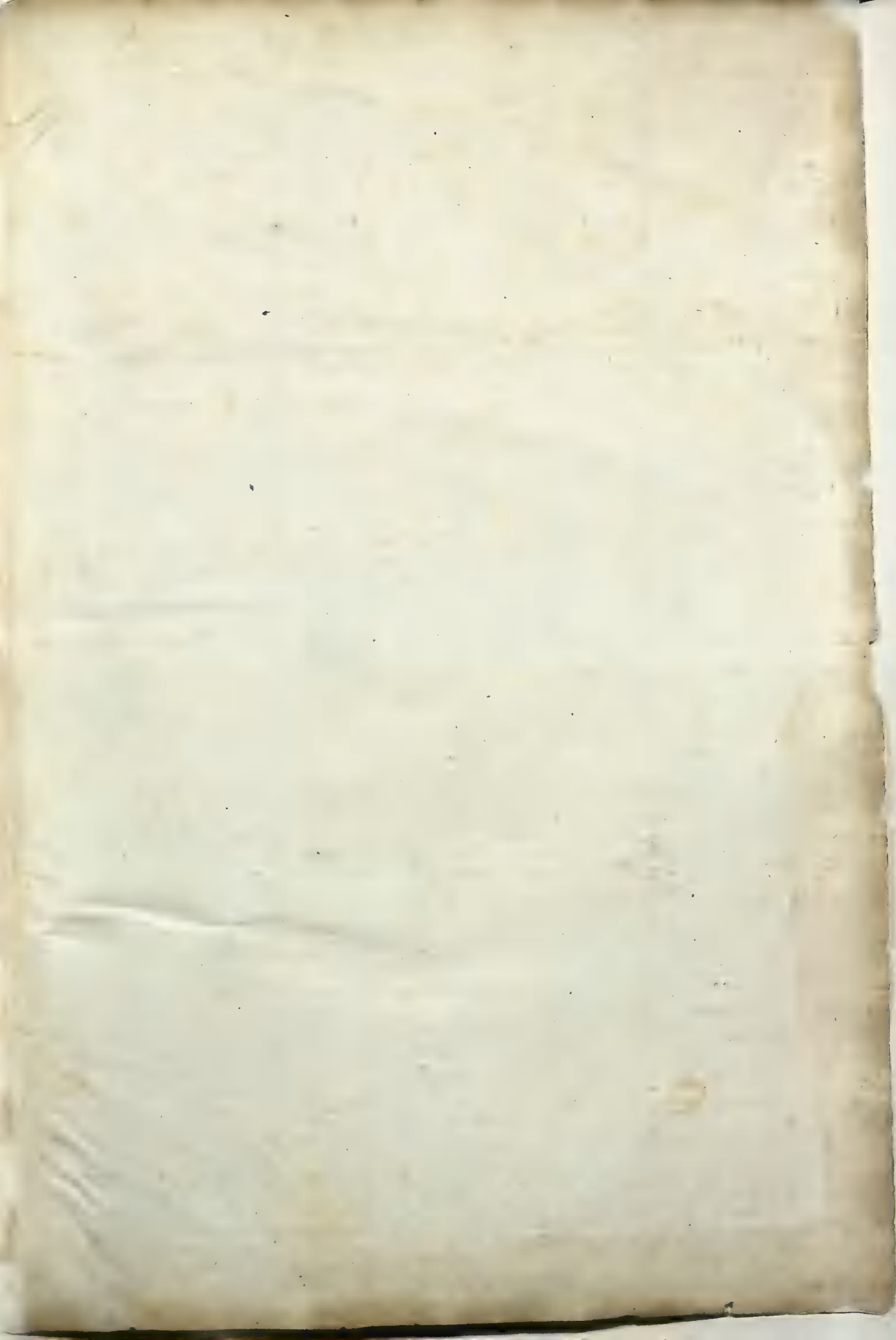












Benet the in

4/55

